NEW PRACTICE BOOK IN ENGLISH COMPOSITION

ALFRED M. HITCHCOCK

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BOOKS BY

ALFRED M. HITCHCOCK

of the Hartford (Conn.) Public High School

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NEW PRACTICE-BOOK

in English Composition

BY

ALFRED M. HITCHCOCK

HARTFORD PUBLIC HIGH SCHOOL

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PREFACE

THIS volume is something more than a revision of the earlier *Practice-Books*. Nearly every page has been rewritten, changes in sequence have been made, and a large amount of new matter has been added. Those who are familiar with the older manuals will note at once that Part I has been expanded to include many new exercises, argumentation in particular having received more thorough treatment. The chapters on letter writing have been carefully revised. Two entirely new chapters appear, one containing a somewhat unusual treatment of the paragraph, the other affording practice in planning longer compositions. In Part II, the subject of grammar calls for many more pages than formerly, and the arrangement and variety of the exercises are such as to make the review of greater practical value. Part III contains essentially all the material found in the corresponding section of the older manual; yet the sequence has been altered with a view to making the exercises more effective.

It will be seen at once, however, that though much old matter has been modified and much matter has been added, incorporating such ideas as have come to the author through classroom experience or through helpful suggestions received from many sources, yet the distinguishing features of the earlier books remain unchanged. *Practice* and *drill* are still the key-words. Oral composition receives the prominence it merits; perhaps four-fifths of all the exercises may be made, if desired, oral. In every way that the author's ingenuity could

devise, the course has been shaped to provide a maximum of training for the pupil with a minimum of labor for the instructor. From the very nature of the subject, however, the teaching of composition cannot be made other than energy-consuming; no text-book can eliminate all the drudgery. But the author will feel that he has failed signally if his book does not in large measure lighten the burden.

Those who are unfamiliar with the *Practice-Books* will welcome, perhaps, a brief explanation of how the present volume is designed to be used. Part I provides subjects for a great many tasks in actual composition, oral and written—more, it is thought, than could possibly be used in any two years. It is a collection to be drawn from as occasion prompts. The chapters are arranged in what has seemed to the author, in his own work, to be the best sequence; yet so nearly independent is each chapter that the sequence can easily be changed.

Parts II and III are independent units, each providing a line of drill which, presumably, all teachers of English find necessary. They may be used in the following ways:

1. If the instructor at any time tires of correcting compositions such as Part I calls for, or the pupils need a change, he may turn to Part II or Part III for a period of less exacting oral drill.

2. If, in correcting themes, the instructor notices, some day, that his pupils need drill along certain lines—let us say in punctuation or spelling—he may assign, for the next lesson or two, exercises that furnish such drill. It is wise economy to check errors before they become habitual.

3. If, some morning, themes are handed in, and the instructor wishes time to look them through before com-

menting on them, he may have the pupils open their books at once and study a few exercises in pronunciation, let us say, or whatever seems appropriate.

4. Sooner or later, Parts II and III should receive more systematic treatment, the exercises being taken up in regular sequence, those already studied being touched upon lightly, the remaining ones receiving more careful attention. Some of the exercises should be gone through many times, if they are to prove effective.

The above is the author's way of using the manual; it is not the only way. Each of the three Parts provides a separate line of training; within each Part a desirable sequence is suggested. But how the three Parts shall be blended is a matter for the individual instructor to decide. A text-book might be made which would bind the instructor to follow one line, and one only, without deviation, with no opportunity left him to adapt instruction to the needs of his class; but it is reasonably safe to say that no teacher worthy of his calling would wish to use it.

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PART I

EXERCISES IN SIMPLE COMPOSITION

CHAPTER I

A PRELIMINARY WORD

In Scott's *Ivanhoe* when the mysterious Black Knight and his companions are about to storm Torquilstone castle, they prepare a challenge, as was the custom seven hundred years ago. The archer Locksley signs this document not by writing his name but by drawing a picture of an arrow. The jester Wamba uses a cock's head for his mark, and a rude cross suffices for Gurth the swineherd. Apparently, of all the attacking party the Black Knight alone knows how to write. And when the challenge is delivered to the lord of the castle, he turns it this way and that as if it were a puzzle, then hands it to a fellow Norman, who promptly confesses that he too can neither read nor write. Scott's descriptions may not be literally exact; yet doubtless most of even the great men of the Middle Ages lived, fought, and died without ever learning to write.

Reliable records show that about 700,000 letters, not including circulars, are mailed in New York City between four in the afternoon and nine at night every business day. Think, then, of all the letters written daily in all the world, of the newspapers and the magazines and the books, of the pens that race and the typewriters that clatter day in and day out from one end of the year to the other. Times have indeed changed.

Occasionally we may wish that times had not changed so much. Spelling books, grammars, and composition manuals, comparatively recent inventions, bring little joy. When struggling to put on paper a few simple statements

which would be easy enough to make by word of mouth, we may vainly wish we had been born centuries ago when the battle-axe was mightier than the pen. Sometimes we foolishly try to persuade ourselves that even today it is possible to get along fairly well with only very slight skill in expressing ourselves. Many, it is argued, do succeed who cannot write even a moderately correct letter.

But such reasoning is not sound. It may be possible, of course, for a cripple to limp from San Francisco to New Orleans, but he would better travel by train, if he can. It may be possible, under some circumstances, to succeed in life without skill as a writer; but those who have so succeeded will tell you that success came to them in spite of this drawback, not because of it. Again and again have they lost time, money, pleasure, opportunity to serve others, because of their inability to express themselves with ease and force. They will say emphatically that though by itself mere ability to write and talk effectively is of no value, it is a most necessary aid, no matter what one's lot in life may be.

Nor is it wise to assume that all the skill needed can be acquired without special training—that through daily conversation, through reading newspapers and books, and through writing now and then a letter one can gain all the power necessary. Some kinds of conversation, some kinds of reading and letter writing, are indeed a very great help. It would be pleasant if they were the only aids needed. But they are not. The football player acquires vim, quickness, ability to meet emergency, not by playing a game now and then, but through hard, systematic training. The West Point cadet cannot get along without "setting-up" exercises to give him full control of his body. The musician patiently endures "five finger" exercises. The sculptor, the

artist, the craftsman, all have to learn through long practice how to use the tools with which their work is done. And the writer is no exception; there is no royal road for him, no easy, always pleasant way of gaining mastery. If we wish to be able to make known our wants, able to persuade others to our way of thinking; if we wish to share with others what we have seen and heard, what we have thought and felt and imagined, we must first learn through long, patient practice how to express ourselves readily with clearness and force.

This is a practice-book. It contains, first and last, many hints which should be of service to the untrained writer and talker. It points out little errors to which he is inclined, and suggests ways of avoiding them. It contains many exercises, some new, some centuries old no doubt, but all designed to furnish profitable drill. It is based on the belief that we grow in usefulness and happiness only by sharing what we have with others, that much which is best worth sharing can be passed about only through the medium of composition, and that to succeed in composition, as in any other line of activity, one must be willing to endure hard labor.

CHAPTER II

SIMPLE NARRATION: REPRODUCTION

EXERCISE 1

Read the four stories found in this exercise. Select the two that you like best and make yourself so familiar with them that you can retell them smoothly when you come to class.

A poor way to prepare for this exercise would be to commit the stories to memory word for word. A much better way would be to use the imagination freely. Get clearly in mind each situation; that is, picture in the mind everything that is done. Imagine too how the characters look, what their emotions are, and with what tone of voice they speak. Remember that the successful story teller must be in some measure an actor, able to put himself in the place of other people.

1. The Giant and the Dwarf

Once upon a time a giant and a dwarf were friends and kept together. They made a bargain that they would never forsake each other, but go seek adventures.

The first battle they fought was with two Saracens; and the dwarf, who was very courageous, dealt one of the champions a most angry blow. It did the Saracen very little injury, who, lifting up his sword, fairly struck off the poor dwarf's arm. He was now in a woeful plight; but the giant, coming to his assistance, in a short time left the two Saracens dead upon the plain, and the dwarf cut off the dead man's head in spite.

They then traveled on to another adventure. This was against three bloody-minded Satyrs, who were carrying away a damsel in distress. The dwarf was not quite so fierce as before, but for all that, struck the first blow, which was returned by another that knocked

out his eye. But the giant was soon up with them, and, had they not fled, would certainly have killed them every one. They were all very joyful for this victory, and the damsel who was relieved fell in love with the giant and married him.

They now traveled, and farther than I can tell, till they met with a company of robbers. The giant, for the first time, was foremost now; but the dwarf was not far behind. The battle was stout and long. Wherever the giant came, all fell before him; but the dwarf had like to have been killed more than once. At last the victory was declared for the two adventurers; but the dwarf had lost a leg.

The dwarf had now lost an arm, a leg, and an eye, while the giant was without a single wound; upon which he cried out to his little companion, "My little hero, this is glorious sport! Let us get one victory more, and then we shall have honor forever." "No," cried the dwarf, who by this time was grown wiser, "No, I declare off; I'll fight no more. For I find that in every battle you get all the honors and rewards, but all the blows fall upon me." GOLDSMITH

2. SAVED BY A BEETLE

A vizier who had displeased the Sultan was condemned to be imprisoned for life in a high tower from which escape seemed impossible. One night his wife came to the foot of the tower, weeping bitterly for her husband. When he heard her, and knew who it was, he called out softly to her, "Do not weep, for I may yet be saved, if you will do as I bid you. Go home, and bring with you when you come again a live black beetle and a little butter. Bring also a ball of fine silk, a ball of thread, a ball of stout twine, and a coil of strong rope." His wife went, and quickly returned with all these things.

"Now touch the beetle's head with butter," said the vizier, "and tie one end of the silk thread round his body and put him on the tower directly beneath my window."

All this was quickly done. The beetle, thinking from the smell of the butter that there must be a store of it above, crawled straight up till he came to where the vizier stood. In this way the prisoner got hold of one end of the silk. But this had been tied to the thread, and the thread to the stout twine, and the twine to the rope. When the vizier had pulled up the rope, he fastened one end of it inside the tower, then slid down to the ground, and under cover of darkness fled.

3. The Travelers and the Bear

Two friends were traveling the same road together when they met a bear. The one, in great fear, without a thought for his companion, climbed into a tree and hid himself. The other, seeing that he had no chance single-handed against the bear, could do nothing but throw himself quickly to the ground and feign to be dead; for he had heard that a bear will never touch a dead body. As he lay thus, the bear came up to his head, muzzling and snuffing at his nose and ears and heart; but the man held his breath, and the beast, supposing him to be dead, walked away. When the bear was quite out of sight, his companion came down out of the tree. "What was it that the bear whispered to you?" he asked. "For I observed that he put his mouth very close to your ear." "Why," replied the other, "it was no great secret. He only bade me have a care how I kept company with those who, when they get into difficulty, leave their friends in the lurch."

Æsop

4. The Sword of Damocles

Dionysius, the tyrant of Sicily, was far from being happy, though he possessed great riches and all the pleasures that wealth and power could procure. Damocles, one of his flatterers, deceived by this false appearance of happiness, took occasion to compliment him on the extent of his power, his treasures, and his royal magnificence, and declared no monarch had ever been greater or happier.

"Hast thou a mind, Damocles," said the king, "to taste this happiness, and to know by experience what the enjoyments are of which you have so high an idea?" Damocles with joy accepted the offer. So the king ordered a royal banquet to be prepared, and a gilded sofa to be placed for his favorite. Sideboards loaded with gold and silver plate of immense value were arranged in the apartment. Pages of extraordinary beauty were ordered to attend this table, and to obey his demands with the utmost readiness and the utmost submission. Fragrant ointments, chaplets of flowers, and rich perfumes were added to the entertainment. The table was loaded with the most exquisite delicacies of every kind.

Damocles, intoxicated with pleasure, fancied himself amongst superior beings. But in the midst of all this happiness, as he lies indulging himself in state, he sees let down from the ceiling, exactly over his head, a glittering sword hung by a single hair. The sight of

impending destruction puts a speedy end to his joy and reveling. The pomp of his attendance, the glitter of the carved plate, and the delicacy of the viands cease to afford him any pleasure. He dreads to stretch forth his hand to the table. He throws off the garland of roses. He hastens to remove from his dangerous situation, and earnestly entreats the king to restore him to his former humble condition, for he no longer desires to enjoy a happiness so terrible.

By this device Dionysius intimated to Damocles how miserable he was in the midst of all his treasures, and in possession of all the honors and enjoyments which royalty could bestow. CICERO

EXERCISE 2

Read the stories found in this exercise. Select the two that you like best and make yourself so familiar with them that you can retell them smoothly when you come to class.

Possibly you noticed, when the task indicated in the preceding exercise was being performed, a number of little faults on the part of the story tellers. First, indirect discourse may have been substituted for direct. For example, instead of "*What was it that the bear whispered to you?*" *he asked,* some one may have said *He asked what it was that the bear had whispered.* Second, it is probable that those who retold the Damocles story omitted some of the items which picture the magnificence of the royal banquet—the gilded sofa, the sideboard, the pages, the ointments, the chaplets, the perfumes. These items help the imagination; they are needed to convey clearly the idea of magnificence. When preparing this second exercise, try to avoid these faults, and others which you may have noticed.

THE WISE DERVISH

A dervish was journeying alone in the desert when two merchants suddenly met him.

"You have lost a camel," said he to the merchants.

"Indeed we have," they replied.

"Was he not blind in one eye and lame in his left leg?"

"He was," replied the merchants.

"Had he not lost a front tooth?"

"He had."

"And was he not loaded with honey on the one side and with wheat on the other?"

"Most certainly he was," they replied; "and since you have seen him so lately and marked him so particularly, you can, in all probability, conduct us to him."

"My friends," said the dervish, "I have not seen your camel, or ever heard of him but from you."

"A pretty story, truly," said the merchants; "but where are the jewels which formed a part of his cargo?"

"I have seen neither your camel nor your jewels," repeated the dervish.

On this they seized him and forthwith hurried him before the cadi, where, on the strictest search, nothing could be found upon him, nor could any evidence whatever be adduced to convict him either of falsehood or of theft.

They were about to proceed against him as a sorcerer, when the dervish, with great calmness, thus addressed the court: "I have been much amused with your surprise, and own that there has been some ground for your suspicions. I have lived long alone; I can find ample scope for observation even in the desert. I knew that I had crossed the track of a camel that had strayed from its owner, because I saw no mark of human footprint on the same route. I knew that the animal was blind in one eye, for it had cropped the herbage on only one side of the path; and I perceived that it was lame in one leg from the faint impression that particular foot produced on the sand. I concluded that the animal had lost a tooth, because wherever it had grazed a small tuft of herbage was left uninjured in the center of its bite. As to what formed the burden of the beast, the busy ants informed me that it was grain on the one side, and the clustering flies that it was honey on the other."

From the NATIONAL PRECEPTOR

2. THE HOUSE-DOG AND THE WOLF

A lean, hungry wolf chanced one moonshiny night to fall in with a plump, well-fed house-dog. After the first compliments had been passed between them, the wolf said, "How is it, my friend, that you

look so sleek? How well your food agrees with you! And here am I striving for a living day and night, and can barely save myself from starving."

"Well," said the dog, "if you would fare like me, you have only to do as I do."

"Indeed," replied he, "and what is that?"

"Why, just guard the master's house and keep off the thieves at night."

"With all my heart," said the wolf, "for at present I have but a sorry time of it. This woodland life, with its frosts and rains, is sharp work for me. To have a warm roof over my head and plenty of victuals always at hand will, methinks, be no bad exchange."

"True," replied the dog; "therefore you have nothing to do but to follow me."

Now as they were jogging along together, the wolf spied a mark on the dog's neck, and having a curiosity, could not forbear asking what it meant.

"Pooh! nothing at all," said the dog.

"Nay, but pray——"

"Oh, a mere trifle; perhaps the collar to which my chain is fastened——"

"Chain," interrupted the wolf in surprise; "you don't mean that you cannot rove when and where you please?"

"Why, not exactly that, perhaps. You see I am looked upon as rather fierce; so they sometimes tie me up in the daytime. But I assure you I have perfect liberty at night; and my master feeds me off his own plate, and the servants give me their tit-bits, and I am such a favorite, and——But what is the matter? Where are you going?"

"Oh, good night to you," said the wolf. "You are welcome to your dainties; but for me, a dry crust with liberty, against a king's luxury with a chain." ÆSOP

3. How Rosamond Was Won

A certain king had an only daughter, remarkable for her beauty. She was called Rosamond. At the early age of ten years she proved so swift a runner that she invariably reached the goal before her competitor had proceeded half way. Now the king caused it to be proclaimed that whoever should surpass his daughter in speed should

marry her and succeed to the throne; but in event of failure, he should lose his head. This latter clause was wisely added; for, the lady being so beautiful and the reward so great, an infinite crowd would otherwise have eagerly presented themselves. Even as it was, numbers permitted themselves to be buoyed up by a hope of success to attempt, and to perish in the attempt.

But it so happened that a poor man named Abibas, who lived in that country, thus communed with himself: "I am very poor and of base extraction. If I overcome this lady and marry her, not only I shall be promoted, but all of my blood." The temptation was too strong for him, and he decided to make the trial. But wiser than the rest, he took the following precautions. First he made a curious garland of roses, of which he had learned that the lady was very fond. Then he procured a sash of the finest silk, believing that most damsels are partial to such adornments. And lastly he bought a silken bag, in which he deposited a golden ball bearing the following inscription: "Who plays with me shall never grow tired of play." These three things he placed in his blouse, and knocked at the palace gate.

The porter inquired what he wished, and he made the usual request. Now it happened that the princess herself stood at the window close by, and heard Abibas express his intention to run with her. Noticing that he was poor, and that his attire was threadbare and rent, she despised him from her very heart. However, she prepared to run, and everything being in readiness, they commenced the race.

Abibas would soon have been left at a considerable distance, but taking the garland, he skilfully pitched it upon her head. Delighted with the odor and the beauty of the flowers, the young lady paused to examine it, and Abibas, taking advantage of her forgetfulness, advanced rapidly towards the goal. This awoke her to a recollection of what was going on, and crying aloud, "Never shall the daughter of a prince be united to a miserable clown!" she threw the garland from her and rushed forward like a whirlwind.

In a few minutes she overtook the youth, and extending her hand, struck him on the shoulder, exclaiming, "Stop, foolish thing; hopest thou to marry a princess?" But just as she was on the point of repassing him, he drew forth the silken girdle and cast it at her feet. The temptation was too great for her resolution, and she stooped to pick it up. Overjoyed at the beauty of its texture, she must bind it round

her waist; and whilst she did this, Abibas had recovered more ground than he had lost.

As soon as the fair runner perceived the consequence of her folly, she burst into tears, and rending the girdle asunder, hurried on. Having again overtaken her adversary, she seized him by the arm, striking him smartly at the same time. "Fool, thou shalt not marry me!" she angrily exclaimed, and immediately she ran faster than before. But Abibas, springing forward, threw at her feet the bag with the golden ball. It was impossible to forbear picking it up, and equally impossible not to open it and peep at the contents. She did so; but reading the inscription, "Who plays with me shall never grow tired of play," she played so much and so long that Abibas came first to the goal and married her. From GESTA ROMANORUM

EXERCISE 3

Select a fifth story from those found in the two preceding exercises and make yourself familiar with it. Review carefully the four stories you have prepared previously. Come to class prepared to reproduce in writing any one of the five.

Since telling a story orally and writing it out are two quite different matters, this task calls for special preparation. Notice the form in which the stories appear in the printed page, particularly the matter of paragraphing. Except in the case of *The Travelers and the Bear*, which is very short, the tales are in sections. Notice, for example, *The Giant and the Dwarf*. The first section or paragraph explains the circumstances leading up to the incidents of the story. Each of the next three paragraphs tells of an adventure. The last contains the final outcome—the climax, we may call it, or the point of the entire story, where the underlying truth shines forth. Thus each paragraph plays its separate part, performing its special duty in building up the narrative. The indentions let the reader know where each section begins; they serve as guides. Turn now to *The Wise Dervish*. Here are many indentions; for when a

narrative contains dialogue of some length, indentions are used not only to mark larger divisions but to indicate where one speaker concludes and the next begins. To make it still easier for the reader to follow the dialogue, quotation marks are employed. You will find on page 329 rules for the use of quotation marks.

It is well to make two drafts of a written exercise. In making the first draft, moderate care should be used in regard to such matters as punctuation and paragraphing, yet too much painstaking may make the narrative stiff and unnatural. But in revising this first draft, look closely at each sentence to see that it is correct. As a final test, before making a neat copy, read aloud what you have written. The ear is a good critic, often detecting errors that the eye overlooks.

EXERCISE 4

Come to class prepared to tell, orally or in writing as the instructor may prefer, the two stories found below. In telling the first, introduce a little explanatory matter leading up to the dialogue. In telling the second, employ the third person.

Here are a few words of caution. First, do not omit the little touches which help the reader to picture Napoleon standing in a characteristic attitude, nor those which tell of the changes which sweep over his countenance. Second, do not turn direct discourse to indirect. Third, do not prolong the narrative; stop just as soon as the point is reached.

THE SAD LITTLE LASS*

"Why sit you here, my lass?" said he.
"I came to see the king," said she,—

* Reprinted from *St. Nicholas* magazine by permission of the author and the Century Publishing Co.

"To see the king come riding by,
While all the eager people cry
'God bless the king, and long live he!'
And therefore sit I here," said she.

"Why do you weep, my lass?" said he.
"Because that I am sad," said she.
"For when the king came riding by,
And all the people raised a cry,
I was so small I could not see;
And therefore do I weep," said she.

"Then weep no more, my lass!" said he.
"And pray, good sir, why not?" said she.
"Lift up your eyes of bonnie blue,
And look and look me through and through;
Nor say the king you could not see.
I am the king, my lass!" said he.

MARGARET JOHNSON

INCIDENT OF THE FRENCH CAMP

You know, we French stormed Ratisbon.
A mile or so away,
On a little mound, Napoleon
Stood on our storming-day,
With neck out-thrust, you fancy how,
Legs wide, arms locked behind,
As if to balance the prone brow
Oppressive with its mind.

Just as perchance he mused, "My plans
That soar, to earth may fall,
Let once my army-leader Lannes
Waver at yonder wall"—
Out 'twixt the battery-smokes there flew
A rider, bound on bound,
Full-galloping; nor bridle drew
Until he reached the mound.

Then off there flung in smiling joy,
  And held himself erect
By just his horse's mane, a boy;
  You hardly could suspect—
(So tight he kept his lips compressed,
  Scarce any blood came through)
You looked twice ere you saw his breast
  Was all but shot in two.

"Well," cried he, "Emperor, by God's grace
  We've got you Ratisbon!
The Marshal's in the market-place,
  And you'll be there anon
To see your flag-bird flap his vans
  Where I, to heart's desire,
Perched him!" The chief's eye flashed; his plans
  Soared up again like fire.

The chief's eye flashed; but presently
  Softened itself, as sheathes
A film the mother-eagle's eye
  When her bruised eaglet breathes.
"You're wounded!" "Nay," the soldier's pride
  Touched to the quick, he said;
"I'm killed, Sire!" And his chief beside
  Smiling the boy fell dead.

ROBERT BROWNING

EXERCISE 5

Rewrite in the first person any one of the nine stories found in the preceding exercises.

That is, imagine that you are one of the characters—Damocles, or the "sad little lass" (now grown up), or the dwarf—relating your experience to a group of listeners. Before beginning, bring to mind the general plan on which all the tales save one are constructed: a sentence or two explaining circumstances, then one or more incidents leading up to a surprise at the end. Since it is this surprise that

turns the narrative into a good story, it is well, you will agree, to keep the reader in suspense as long as possible. Yet unnecessary details should be avoided, that the story may move swiftly. It is well, however, to follow the example set by Browning and slip in a phrase here and there to help the imagination to picture things.

EXERCISE 6

Turn the following anecdote into a story told either by the boy or by the highwayman.

For example, begin abruptly at the moment when the boy gallops into the home dooryard and his parents rush out full of wonder. Introduce conversation, yet let the story move rapidly, the surprise well guarded till the end of the narrative is reached.

A boy having sold a cow at a fair in Hereford, in the year 1767, was waylaid by a highwayman who, at a convenient place, demanded the money. Thereupon the boy took to his heels and ran away; but being overtaken by the robber, who dismounted, he pulled the money out of his pocket and scattered it about. While the highwayman was picking it up, the boy jumped upon the horse and rode home. Upon searching the saddle-bags, he found twelve pounds in cash and two loaded pistols. MILES

EXERCISE 7

Come to class prepared to tell, orally or in writing as the instructor may prefer, the story entitled The Glove, supplying an appropriate ending.

This is a difficult task. By way of preparing for it, study the poem most carefully. Be sure that you understand each word. Having read a stanza, shut your eyes and make sure that you *real*-ize all that the poet tries to picture. Study the plan of the poem, determining how many paragraphs will be required in the prose version. The conclusion should be brief; in the poem it occupies but ten lines. You must put

yourself in the knight's place, imagining what you would have done had you been he.

THE GLOVE

Before his lion-court,
To see the grisly sport,
  Sate the king.
Beside him group'd the princely peers,
And dames aloft, in circling tiers,
  Wreath'd round their blooming ring.
King Francis, where he sate,
Raised a finger—yawn'd the gate,
And slow from his repose,
A lion goes!
Dumbly he gazed around
The foe-encircled ground;
And, with a lazy gape,
He stretch'd his lordly shape,
And shook his careless mane,
And—laid him down again!

  A finger raised the king—
And nimbly have the guard
A second gate unbarr'd.
  Forth with a rushing spring
    A tiger sprung!
Wildly the wild one yell'd
When the lion he beheld;
And, bristling at the look,
With his tail his sides he strook,
    And roll'd his rabid tongue;
In many a wary ring
He swept round the forest king,
  With a fell and rattling sound—
  And laid him on the ground,
    Grommeling!

The king raised his finger; then
Leap'd two leopards from the den
  With a bound;

And boldly bounded they
Where the crouching tiger lay
Terrible!

And he griped the beasts in his deadly hold;
In the grim embrace they grappl'd and roll'd.
Rose the lion with a roar!
And stood the strife before;
And the wildcats on the spot,
From the blood-thirst, wroth and hot,
Halted still!

Now from the balcony above,
A snowy hand let fall a glove—
Midway between the beasts of prey,
Lion and tiger. There it lay,
The winsome lady's glove!

Fair Cunigone said, with a lip of scorn,
To the knight Delorges, "If the love you have sworn
Were as gallant and leal as you boast it to be,
I might ask you to bring back that glove to me!"

The knight left the place where the lady sate;
The knight has pass'd thro' the fearful gate;
The lion and tiger he stoop'd above,
And his fingers have closed on the lady's glove!

. . . . . .

SCHILLER

EXERCISE 8

Come to class prepared to tell one of the following: (1) a tale from The Arabian Nights, (2) a tale from Greek or Norse mythology, (3) an Old Testament story, (4) a story from one of Shakespeare's plays.

EXERCISE 9

Come to class prepared to tell one of the following tales:

If each member of the class should take a different story, the result would be several most interesting recitations.

The Ugly Duckling	Andersen
The Nightingale	Andersen
The Wild Swan	Andersen
The Mermaid	Andersen
The Tinder-box	Andersen
Hans in Luck	Grimm
Hervé Riel	Browning
The Pied Piper	Browning
King Robert of Sicily	Longfellow
The Birds of Killingworth	Longfellow
The Bell of Atri	Longfellow
The Courtship of Miles Standish	Longfellow
Maud Muller	Whittier
Skipper Ireson's Ride	Whittier
Barbara Frietchie	Whittier
The Hostage	Schiller
The Diverting History of John Gilpin	Cowper
The Inchcape Rock	Southey
Horatius at the Bridge	Macaulay
The White Ship	Rossetti
Lochinvar	Scott
Alice Brand	Scott
Alexander's Feast	Dryden
Muléykeh	Browning
Pheidippides	Browning
The King of the Golden River	Ruskin

EXERCISE 10

Which story of all those told in class thus far have you enjoyed most? Can you tell why it is a good story? What have you learned about the art of story telling; that is, what are some of the things to be striven for and what are some of the things to be avoided? What are some of the little faults that you have noticed in your own work or in the work of your mates?

CHAPTER III

SIMPLE NARRATION: EXPERIENCE

Some of the stories found in Chapter II are so old that it is quite impossible to tell who told them first. Others are by more modern writers. Not every good story is so fortunate as to gain a long life through being printed and becoming literature. Every day new ones are told which will pass about from mouth to mouth for a few months or years and then be forgotten. Nearly every family has a score or more of interesting stories which father, mother, or grandparent tells concerning what happened long ago—fireside reminiscences of youthful experiences. What an interesting collection it would make if all such stories told in twenty-five different homes, let us say, should be brought together in a single volume. Among them, no doubt, there would be at least a few quite as good as those found in Chapter II.

EXERCISE 1

Read carefully the following school composition and be prepared to criticise it.

For example, is the incident an interesting one, worth the telling? Do you like the plan of the composition, the incident proper coming between two short paragraphs one of which leads up to the story and the other away from it? Is it correct to write *he with two other boys were coming home?* What other expressions do you find which you think might be improved?

Seeing the Dog Swim

My sisters and I are fond of having father tell us stories on Sunday evenings. These stories always begin this way: "When I was a boy, out in Ohio," etc., etc. Not long ago he told us this one:

Father was about twelve years old. One spring afternoon, when it was just beginning to get a little warmer, he with two other boys were coming home in a light wagon. They had been staying at the farm of the boys' father, a Mr. Hall, about twelve miles from Columbus. When half-way home, they came to what is called Alum creek. It was about one hundred feet wide, but quite shallow—perhaps four feet deep. There was a bridge across but, boylike, father and his friends preferred fording it.

When near the middle of the stream, one of the boys suddenly said, "Let's pitch the dog in, and see him swim!" So father went to the back of the wagon, and taking the dog in his arms threw him in with a great splash. The horse, which had been drinking, was awfully frightened, and pranced, pranced, pranced, over to the other side and up onto the road. At the first great leap the wagon was given a sudden jerk, and this pitched father head first into the water. At the same jerk the wagon seat tipped over backwards, and the two Halls lay rolling on their backs, choking with laughter. Father picked himself up quickly, for the water was yet very cold. He chased after the boys, but didn't catch up to them till on the road. He, and the dog too, were soaking wet from head to foot, and they had to drive six miles more, facing the wind. To use his own words, he "was nearly perished."

For a long time after, my grandfather had a way of bringing up the sad incident before any guests who might be at the table, when stories were being told. "George," he would ask of father, "what was that story about the dog?" But father would only hang his head, so grandfather would feel *obliged* to tell the story.

EXERCISE 2

Come to class prepared to tell a true story similar to the one found in Exercise 1.

No doubt when reading aloud what you have written you are sometimes surprised to find you have used certain words over and over till the repetition is unpleasant. When

listening to pupils reciting, you have noticed that they too have the same unfortunate habit. Usually it is the adverb *then* or the conjunction *and* (often pronounced *and-a*) which jars the ear. Such repetition, often difficult to avoid, is not a serious matter; yet it is one that careful writers and speakers try to avoid. On page 306 you will find an exercise providing practice in avoiding undesirable word repetition.

EXERCISE 3

Write out the story called for in Exercise 2; or, better still, write another story similar in character.

Perhaps it will be wise to keep in mind, while writing, an outline like the following:

I. Time and place
II. Circumstances leading to the exciting moment
III. The exciting moment
IV. ————————

A single sentence, or less, may be sufficient for the first topic, but the second may call for several. Be sure that every circumstance is made clear; otherwise the reader may become confused, not seeing things distinctly but guessing at them, and sometimes guessing wrong. The third topic, however, will require most care of all; for at exciting moments a great deal happens, the senses receive many impressions, and the emotions are ever changing. Follow the chronological order if possible. Perhaps as you narrate the incident, no fourth topic will be necessary.

EXERCISE 4

Among the best of school compositions are those which tell of personal experiences, especially the experiences of early childhood days. For we all have done things which, as

we look back on them, cause us to smile, even though at the time they seemed almost tragic, or at least of very great importance. Even happenings of a later day, if they are first experiences, are often more interesting than most happenings are likely to be.

Write a clear, connected account of something that has actually happened to you, an experience called to mind, perhaps, by one of the titles found below.

1. My first day in school. 2. My first party. 3. My first serious accident. 4. My first shopping expedition. 5. A long remembered punishment. 6. A vacation experience of long ago. 7. My first attempt to swim. 8. My first night in a tent. 9. My first fish. 10. My first experience with an automobile. 11. My first football game. 12. My first night away from home. 13. The first time I ever ran away. 14. My first experience as a cook. 15. My first experience as a wage-earner. 16. Terribly frightened. 17. My first day behind a counter. 18. My first reprimand in school. 19. My first game of golf. 20. Lost.

In doing this task, remember that what happens is of less importance than how one feels. Telling how one feels is seldom easy. But usually our feelings are betrayed by what we do—the "faces" we make; little bodily actions, many of which we are unconscious of; the words we speak and the manner in which they are spoken. Help the reader's imagination by telling of these.

EXERCISE 5

Write a short composition similar to the one called for in Exercise 4, this time telling not of what happened to you but of something that happened to another person, perhaps a brother or a playmate. Select an incident that you have witnessed.

EXERCISE 6

Write a composition, the length to be determined by your

instructor, to which can appropriately be given the title, A Day of My Life.

There are days and days, some interesting, others commonplace. You may select either kind, though presumably you will prefer the former. An absolutely faithful record of everything done from morning till night would contain much that is of little interest. In most narratives the writer has to select his material, picking out the important things and passing by what every one takes for granted. Do not say that on arising in the morning you washed your face and hands and dried them with a towel, for of course you do that every morning. It is not necessary to say that when the train reached your station you got out; for of course you would get out, unless for some reason you forgot to do so. Items of that sort are unnecessary.

Which is the better expression—*two boys and myself*, or *three of us boys?* Is it polite to say *I and my friend?* Is it better to say *another fellow and I*, or *Tom Jones and I?* It may be well to decide these matters before beginning to write.

EXERCISE 7

In connection with the preceding exercise it was suggested that the success of a composition depends upon the wisdom the writer shows in omitting that which is not interesting or which may be taken for granted. Particularly is this true in compositions that tell of excursions, long trips, or entertainments. The writer must select, leaving not a little to the reader's imagination. On the other hand, care must be taken to include enough to enable the imagination to picture scenes clearly. Little descriptive touches letting the reader know what are the emotions of this one and that not infrequently give a charm to what otherwise would

prove dreary reading. Keep this in mind while performing the following task:

Come to class prepared to write a composition to match one of the titles found below.

1. A night in camp. 2. A Saturday expedition. 3. A house party. 4. A day in the woods. 5. A little journey in the world. 6. A recitation in ——. 7. In the Maine woods. 8. A marshmallow toast. 9. A rainy Saturday. 10. My summer on a farm. 11. A barn dance. 12. A strawberry festival. 13. A trolley trip. 14. A championship game. 15. Crossing the Atlantic. 16. On horseback. 17. Clamming. 18. A church picnic. 19. A day at —— college. 20. My experience as a draftsman. 21. Hunting wild ducks. 22. After rabbits. 23. A moonlight plunge. 24. An automobile trip. 25. A husking bee. 26. A meeting of the —— society. 27. A straw ride. 28. A winter picnic.

EXERCISE 8

Humdrum as life may seem, we all have dramatic moments, some comic, some tragic, as do people whom we read about in story-books. We get into trouble and out of it; we meet with disappointments, and also experience unexpected pleasures. Sometimes we play the part of hero, and sometimes the part of villain.

Tell, in a simple, straightforward way, of some little comedy or tragedy in which you have played a part.

Your success will depend in no small measure on your ability to work up gradually to an exciting moment which you make the reader feel is truly comic or pathetic. Perhaps the following titles will prove suggestive:

1. An unprepared recitation. 2. Forgot my ticket. 3. While mother was away. 4. What happened at the picnic. 5. Attempting to earn money by following the directions in an advertisement. 6. How I nearly caught the fox. 7. Landing a big fish. 8. Forgot my piece. 9. An untimely rip. 10. My first appearance in high school athletics. 11. When company unexpectedly came to tea. 12. A bit

of circus foolishness. 13. Served me right. 14. Outwitted. 15. Reduced to twenty cents. 16. Ten minutes before the bell rang. 17. I'll confess it now. 18. Didn't know it was loaded. 10. A case of mistaken identity. 20. More scared than hurt. 21. Three demerits. 22. Befriended by a stranger. 23. My inglorious Fourth. 24. The naughtiest day of my life. 25. A pleasant surprise. 26. A surprise party which failed to surprise. 27. Three minutes to play, and three yards to gain. 28. Two out in the ninth, and the score three to two against us. 29. Why I was tardy. 30. Almost a tragedy. 31. The rebuttal. 32. Running for a train. 33. The last lap. 34. Locked out. 35. Caught on the trestle. 36. The banjo string broke. 37. A clear case of truancy.

EXERCISE 9

Come to class prepared to criticise the following hastily written composition, pointing out the good as well as the bad.

Is the incident worth telling about? Is the composition well planned? Are the first two paragraphs necessary? Do you miss any explanation necessary for a clear understanding of things? Notice how many short sentences there are in the last paragraph, then try to decide whether the sentences were made short for a definite purpose. Notice too that, as the climax approaches, the present tense is employed, no doubt intentionally. Pick out words or sentences that the writer has used to help the reader, through imagination, to see and hear. Would the last sentence be as effective if the words *plucky little* were omitted? What are some of the things you especially admire in the way the incident is narrated?

An Exciting Contest

The track was fine and smooth, without much dust, and there could not have been a better day for a race. The grandstand was crowded. All along the fence lining the track were hundreds of automobiles. Behind the grandstand there was a continuous roar from the big racers.

A race had just been finished and there was a moment's pause. Then out on the track came a large Peerless followed by a small White steamer. The Peerless was a sixty-horse-power car driven by the well-known Barney Oldfield, while the White was a smaller car of about fifteen horse-power driven by Webb Jay, also well known in racing circles. Most of the crowd were inclined to laugh at the White, but men who knew more were of a different opinion.

The cars were on the line, the Peerless making a noise like ten Gatling guns, the White making the peculiar hiss due to the fierceness of the fire under her boiler. The signal was given and the cars were off, each striving for the inside at the first turn. Great clouds of dust rolled up, hiding them from view as they passed the first turn, the Peerless leading. It seemed but a second or two before they were round again. As they turned into the home stretch, all you could hear was the peculiar hum of the wheels. This, as they drew near, grew louder, and as they got opposite there was a very great noise, a flying of dust—and they are taking the next turn. Within a minute they were round again, plowing through the dust which had not had time to settle.

Four times they went round the course at that fearful pace. As they started the fifth, the people went wild with excitement, for the little White was leading. Around the turn they go, great clouds of dust rolling up. Down the back stretch they fly, around the curve at the far end of the course, and turn into the home stretch. The excitement is intense. On come the cars like battleships firing all their guns. The White is gaining, gaining, gaining at a good rate. Nearer and nearer they come. The White draws further away from the Peerless. The dust is so thick that the cars can hardly be seen. There is a final rush and a roar, and one of the most exciting races ever run on a circular track is finished. The plucky little White is winner.

EXERCISE 10

Write a short composition, patterning after the one in Exercise 9, to which you can give the title An Exciting Moment.

Do not waste time by giving too many preliminary explanations, but come quickly to the exciting part. Try very hard, by slipping in a color or sound word here and

there, to help the reader's imagination. Experiment with the short sentence, using it to indicate that much is happening quickly. Try using the present tense for vividness. Finally, the most exciting moment having been described, waste no time in bringing the narrative to a close.

EXERCISE 11

Come to class prepared to write a true account, not too long, suggested by one of the following titles:

1. A kite combat. 2. How I earned my first dollar. 3. An unexpected holiday. 4. No wind, and five miles from shore. 5. The trials of an amateur housekeeper. 6. Amateur theatricals. 7. A practical joke and its consequences. 8. That automobile perverse. 9. My experience as a teacher in Sunday school. 10. My first dinner party. 11. Managing an athletic team. 12. A railroad wreck. 13. A night ride on a fire engine. 14. Managing a Christmas tree. 15. Flying a big kite. 16. Playing Indians and whites. 17. Playing cook. 18. My experience as a politician. 19. A day of truancy which I did not enjoy. 20. Fifty miles in the cab of an engine. 21. Cooking dinner in the woods. 22. How the wind treated our tent. 23. Why we lost the game. 24. Overboard. 25. My experience as a class officer. 26. My brief career as an orator. 27. Running a cent show. 28. How I made a little fortune. 29. Managing a paper route. 30. "Pretending" the Iliad.

EXERCISE 12

Every morning the newspaper brings to us accounts of heroic deeds. Lives are risked to save other lives. A calamity is warded off by the quick wit of some one who darts from the crowd at the critical moment—some one, it may be, who has never been thought particularly brave or quick of wit. Not all the heroic deeds are done by men; women are brave too, and so are boys and girls. But the newspapers do not succeed in recording every noble deed; many go unnoticed. It is more than probable that you have

witnessed little acts of heroism and self-sacrifice which few will ever know anything about.

Write a true account to which can be given one of the following titles:

1. Plucky. 2. He stopped the horse. 3. My hero. 4. A mere girl, but a heroine. 5. It took grit. 6. An act of generosity. 7. A well earned reward. 8. All for a mere dog. 9. Saved by a strong swimmer. 10. A brave confession. 11. He pocketed his pride. 12. Why he did not have his lesson. 13. Was it a failure? 14. School honor versus victory.

EXERCISE 13

Come to class prepared to read to your mates what you think is the best composition you have written thus far.

NOTE.—For additional exercises in narration, see Chapters IX and X.

CHAPTER IV

EXPOSITION

The exercises you have done thus far have been in narration, a form of composition which gives an orderly report of action. A story is a narration. An orderly account of what you did last Saturday would be a narration. Any composition, long or short, which gives in orderly fashion the particulars of an event or a series of events is a narration. It is the commonest, though not necessarily the simplest, kind of composition used in talking and writing.

One secret of a good narrative lies in the word *orderly*. Unless particulars are given in proper order, the account becomes "all mixed up." Usually it is best to follow the chronological order, telling first what happened first, second what happened next, and so on to the end. But even though orderly a narrative is sometimes faulty because incomplete. How often when telling a story, especially if the listener be a child, is one interrupted by questions. The questions come because particulars have been overlooked which are quite necessary for a clear comprehension.

Oftentimes these particulars have to do with what is called Exposition. A perfect definition of this word would lead into deep waters. For the present it is enough to say that exposition means almost the same as explanation. We use exposition when we tell how we did a certain example in arithmetic. We use it in telling how ice cream is made, why some birds go south for the winter, what makes the locomotive "puff," or why we were late to school. This

paragraph is an example of exposition, in that it tries to explain the meaning of a word.

Order and completeness are quite as essential in exposition as in narration. Not always is it possible to follow a chronological order, but a plan of some sort is desirable lest the explanation become confusing. And it is necessary to watch lest some important detail be overlooked, especially when one is explaining something very familiar to himself but quite unfamiliar to the one he is addressing. Your aunt, though learned in many ways, probably knows but little about boys' games. If explaining to her how squash is played, it would be necessary to give many particulars which at first might seem to you quite unnecessary.

The tasks which follow may seem simpler than those in the preceding chapters, but in reality they are more difficult. If it is true that there are fifty who "take in" all that they witness where there are but twenty-five who are able to record in an orderly narrative what they have seen, it is probably true that there are twenty-five who "see through" things where there is one who has the ability to explain to others what he has seen through. Clear minds are rare.

EXERCISE 1

Ability to make things clear often receives a severe test when one is unexpectedly asked to direct a stranger on his way. Possibly all of us know how unpleasant the feeling is which comes when, a few minutes too late, it flashes across us that we have carelessly misdirected some one. No doubt all of us have ourselves been misdirected and know what it means to tramp a weary mile or two simply because some one has been careless. What respect we have for the clear-headed farmer who obligingly stops his horses and gives directions as unmistakable as his furrow is straight,

not forgetting distances, points of compass, the noticeable objects along the way. Possibly he traces a rude map of the region, marking out in the sand with the butt of his whip each road and cross-road. At any rate, he makes the way clear before he returns to his plowing.

Give brief but clear directions for finding four or five things or places suggested by the list below.

In performing this task make careful use of such guiding words as *first, next, a little beyond this turn, keeping the river on your left, following this road.* Keep in mind one who is quite likely to lose his way, and imagine that a single error in your directions may lead to direful consequences.

1. Your home. 2. Your doctor's office. 3. The railroad station. 4. The post-office. 5. A certain counter in a large department store. 6. A favorite nook in a city park. 7. A certain pool in a trout stream. 8. Your rifle, which you may imagine you have hidden in a hollow tree. 9. A certain bird's-nest. 10. A treasure, which you may imagine you have cunningly hidden. 11. A leak in a boat. 12. A place where arbutus, or some other favorite flower, grows. 13. Farmer ——'s house. 14. A book in a public library. 15. A certain church. 16. Some small article which you wish forwarded to you from your home.

EXERCISE 2

Write answers to as many of the following questions as you can in the time allotted, and come to class prepared to answer orally several more.

Do not attempt too much. It will be far better to give clear, complete answers to one or two questions than to answer four or five imperfectly. Write as if to one who does not grasp things easily and therefore must have everything explained very clearly and in simple language. When convenient, let the first sentence of an answer include the wording of the question. For example, the answer to the question concerning city parks might begin *City parks are of*

use in the following ways. If several reasons are advanced in answering a question, perhaps it will be well to begin with the simplest. Do not write *The reason is because;* it is preferable to say *The reason is that.*

Probably in doing this task, and others to follow, you will have occasion to use somewhat frequently sentences containing enumerations. On page 337 will be found directions for punctuating such sentences.

1. Of what use are city parks? 2. Why are pupils late to school? 3. What are the main reasons why pupils leave school before graduation? 4. Why do some boys fail to make good football players? 5. What should you do if one of your mates were seriously cut upon the hand or forearm, and it were impossible to get aid from a doctor for some little time? 6. What are the principal causes of poverty? 7. Of what advantage is it to become a Boy Scout or a Campfire Girl? 8. Why are you attending school? 9. Of what use is a dictionary? 10. Why do girls read more books than boys do? 11. Of what use is a card catalog in a library? 12. Why do so many foreigners come to our country? 13. What was the cause of the American Revolution? 14. How is the president of the United States chosen? 15. What makes a dollar bill worth anything? 16. Why are checks so commonly used instead of money? 17. Why are newspapers carried at a lower rate than letters? 18. In what ways may a man who never breaks a law be a poor citizen? 19. What would be an ideal location for one of the following: an iron mine, a mill for the manufacture of cotton cloth? 20. What are the principal commercial advantages in the location of one of the following cities: New York, Chicago, San Francisco, New Orleans, St. Louis, Seattle?

EXERCISE 3

Give careful directions for making something mentioned in the list found below.

It will be best, of course, to select something you yourself have made, or at least something you have seen others make so many times that you are very sure that you understand the process well enough to give clear directions. Before

beginning to write, do a little planning. What should be told first? How would it do to begin by stating what materials and tools or utensils are necessary? Try to imagine what mistakes a novice might make in following your directions, and warn against them. Tell what should not be done, as well as what should be done. Even though you have little skill in drawing, try to make clear your plans by means of rough illustrations. The eye may see at a glance something that would be difficult to explain even by writing a long paragraph.

1. Pop-corn balls. 2. A paper cutter. 3. A camp bed. 4. A pretty apron. 5. A bee-hive. 6. A willow whistle. 7. Apple dumplings. 8. A raft. 9. A sling-shot. 10. A pretty candy box. 11. A napkin ring. 12. Coffee. 13. A camp stove. 14. An aquarium. 15. Fudge. 16. A fire balloon. 17. A box kite. 18. An emergency stretcher. 19. A cornstalk fiddle. 20. A magazine cover. 21. A book-rest. 22. A bead chain. 23. A bedquilt. 24. A jelly roll. 25. A company salad. 26. A wooden cylinder two inches by eight inches. 27. An Indian club. 28. An omelet. 29. Pie-crust.

EXERCISE 4

Read carefully the following school composition, then consider with equal care the questions found at its close.

How to Build a Raft

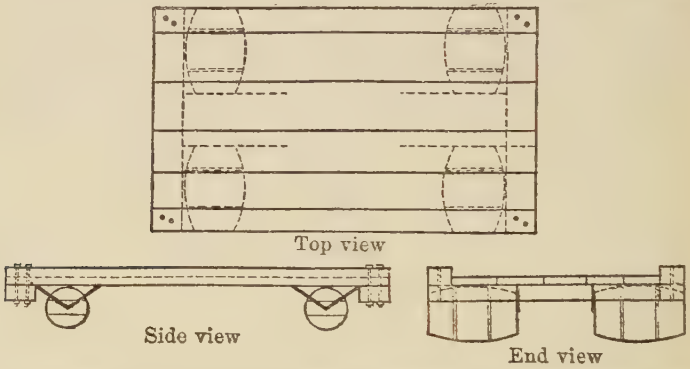
The trick in raft building is not in getting a large number of logs and boards and tying them together. This would serve its purpose all right but the raft would be hard to move. The trick is to get one that will not get water-logged for a long time, that will carry the weight of several persons, and will be comparatively light.

A simple one to construct is one like the accompanying roughly drawn sketch. The first thing to do in making a raft is to get together all your material.

To build a raft 12 ft. x 10 ft., you will need two pieces of 2 in. x 4 in. timber at least 12 ft. long, and two about 10 ft. long; about eleven planks one ft. wide and one in. thick and 12 ft. long; a piece or strip

of board 2 in. wide, an inch thick, and about 16 ft. long; four barrels that are water-tight, eight ten-inch bolts; a couple pounds of nails and a dozen large spikes. Now you are ready to begin.

First make the frame the required size with the 2″ x 4″ timbers. Bolt these together securely, with your bolts, putting two in each corner. Two or three of the long spikes would help too. Fill in the space between the side timbers with the 12′ planks. Be sure to put plenty of nails in these boards. Your deck is now done. Roll the barrels under the raft so that the ends will be flush with the sides. Do not bunch them all in the middle but put two at each end, just inside the under 2″ x 4″ timbers. Now fasten them to the top with



short pieces cut from the 16′ strip, as is shown in the illustration, and your raft is complete.

Are the directions sufficiently clear so that a boy of average ingenuity could follow them? Do the illustrations help? Would the list of materials be easier to follow if the items were tabulated instead of being arranged in sentence form? Are you satisfied with the paragraphing? Are there any mistakes in spelling or punctuation? What expressions do you find that are not very good English?

EXERCISE 5

Possibly while doing Exercise 3 you thought that it would be much easier to give directions orally. So much slips out

of the mind during the slow process of writing. Moreover it is easier to explain things when we can use our hands to indicate distance and position. The tongue plus gesturing hands is mightier than the pen.

Give, orally, clear directions for making something suggested by the list found below. Stand near the blackboard and make your directions clearer by means of rough illustrations drawn while you are talking.

1. A work bench. 2. A magic lantern. 3. A cozy corner. 4. A window-garden box. 5. A double ripper. 6. A canoe. 7. A bookcase. 8. An easel. 9. A T-square. 10. A log cabin. 11. An ice boat. 12. A water telescope. 13. A catamaran. 14. A camp fireplace. 15. A tree-top house. 16. A paper toy for little Mary. 17. A handkerchief case. 18. A Hallowe'en favor. 19. Any article you have made in the domestic science, art, or manual training course.

EXERCISE 6

Read the following with great care, that you may be able to answer questions concerning it later on.

How to Pitch a Tent*

When five or six o'clock draws near, begin to look about you for a good level dry place, elevated some few feet above the surroundings. Drop your pack or beach your canoe. Examine the location carefully. You will want two trees about ten feet apart from which to suspend your tent, and a bit of flat ground underneath them. Of course the flat ground need not be particularly unencumbered by brush or saplings, so the combination ought not to be hard to discover. Now return to your canoe. Do not unpack the tent.

With the little axe clear the ground thoroughly. By bending a sapling over strongly with the left hand, clipping sharply at the strained fibers, and then bending it as strongly the other way to repeat the axe stroke on the other side, you will find that treelets of even two or three inches diameter can be felled by two blows. In

* Reprinted from *The Forest* by permission of Messrs. McClure, Phillips, & Company.

a very few moments you will have accomplished a hole in the forest, and your two supporting trees will stand sentinel at either end of a most respectable-looking clearing. Do not unpack the tent.

Now, although the ground seems free of all but unimportant growths, go over it thoroughly for little shrubs and leaves. They look soft and yielding, but are often possessed of unexpectedly abrasive roots. Besides, they mask the face of the ground. When you have finished pulling them up by the roots, you will find that your supposedly level plot is knobby with hummocks. Stand directly over each little mound; swing the back of your axe vigorously against it, adze-wise, between your legs. Nine times out of ten it will crumble, and the tenth time means merely a root to cut or a stone to pry out. At length you are possessed of a plot of clean, fresh earth, level and soft, free from projections. But do not unpack your tent.

Lay a young birch or maple an inch or so in diameter across a log. Two clips will produce you a tent-peg. If you are inexperienced, and cherish memories of striped lawn markees, you will cut them about six inches long. If you are wise and old and gray in woods experience, you will multiply that length by four. Then your loops will not slip off, and you will have a real grip on mother earth, than which nothing can be more desirable in the event of a heavy rain and wind squall about midnight. If your axe is as sharp as it ought to be, you can point them more neatly by holding them suspended in front of you while you snip at their ends with the axe, than by resting them against a solid base. Pile them together at the edge of the clearing. Cut a crotched sapling eight or ten feet long. Now unpack your tent.

In a wooded country you will not take the time to fool with tent-poles. A stout line run through the eyelets and along the apex will string it successfully between your two trees. Draw the line as tight as possible, but do not be too unhappy if, after your best efforts, it still sags a little. That is what your long crotched stick is for. Stake out your four corners. If you get them in a good rectangle and in such relation to the apex as to form two isosceles triangles of the ends, your tent will stand smoothly. Therefore be an artist and do it right. Once the four corners are well placed, the rest follows naturally. Occasionally in the North Country it will be found that the soil is too thin, over the rocks, to grip the tent-pegs. In that case drive them at a sharp angle as deep as they will go, and then lay a large flat stone across the slant of them. Thus anchored, you will ride out a gale.

Finally, wedge your long sapling crotch under the line—outside the tent, of course—to tighten it. Your shelter is up. If you are a woodsman, ten or fifteen minutes has sufficed to accomplish all this.

STEWART WHITE

Are Mr. White's directions clear, orderly, complete? What one thing above all others does he try to impress upon the reader? How does he do this? How many things does he warn the reader not to do? Suggest an appropriate title for each paragraph. Put a plan of this composition on the blackboard.

EXERCISE 7

Write a composition, about half as long as Mr. White's, in which you tell how to do something. Draw from your own experience, yet select if possible from the list which follows.

1. How to sweep a room. 2. How to build a fire out of doors. 3. How to use a railroad time-table. 4. How to clean an automobile. 5. How to remove stains from clothing. 6. How to darn stockings. 7. How to get up an amateur circus. 8. How to manage a Hallowe'en party. 9. How to make butter. 10. How to wash dishes. 11. How to regulate a watch. 12. How to locate and repair a tire puncture. 13. How to clean a fountain pen. 14. How to weigh smoke. 15. How to put on an automobile tire. 16. How to pack a picnic lunch basket. 17. How to locate a bee tree. 18. How to catch trout. 19. How to take a picture. 20. How to find the volume of an irregular piece of coal. 21. How to sharpen a knife-blade. 22. How to make carbon copies with a typewriter. 23. How to charge a Leyden jar. 24. How to make a blue-print. 25. How the motorman starts his car. 26. How to graft a fruit tree. 27. How to tackle a runner in football. 28. How to bake beans with a camp-fire. 29. How to use a fireless cooker. 30. How to build a rabbit hutch, a chicken coop, or a dog kennel. 31. How to equip a kitchen sink. 32. How to furnish a guest room. 33. How to build a bird house.

EXERCISE 8

Standing near the blackboard that you may illustrate your talk if it seems necessary, tell how to do one of the following things:

1. Mark out an elliptical flower-bed. 2. Mark out a tennis court or a base-ball diamond. 3. Measure the area of an irregular shaped body of water. 4. Determine the width of a stream without crossing it. 5. Determine the number of yards of carpeting it will take to cover a certain floor space. 6. Determine the number of yards of turf it will take to cover a plot inclosed by a running track consisting of two parallel portions joined by semicircumferences, the extreme length of the plot being 180 yards. 7. Determine how long a ladder will be required to reach a window twenty-four feet from the ground, if the foot of the ladder is to be ten feet from the side of the house. 8. Determine the height of a tree without climbing it. 9. Cut with one clip of the scissors a star of four, five, or six points. 10. Inscribe a hexagon in a given circle. 11. Bring a sailboat up to a pier. 12. Determine the number of rolls of paper needed to paper a room on side-walls and ceiling. 13. Factor a trinomial. 14. Perform some short cut in a mathematical process.

EXERCISE 9

John, who is rather dull in mathematics, is unable to solve the following examples. He has come to you for help. Standing at the blackboard and figuring while you talk, explain how the problems may be solved.

1. In an automobile race the time of the winner was eleven hours and forty-four minutes, the length of the course six hundred forty-five and one-third miles. How many feet did he cover per minute?

2. A house and lot worth seventy-five hundred dollars are assessed at two-thirds their value, the tax rate being seventeen and one-half dollars per thousand. In addition to taxes, the owner pays fifteen dollars yearly for insurance and one hundred dollars for repairs. The house rents for forty dollars per month. What percent net income does his property bring him?

EXERCISE 10

Explain the construction and working of some instrument, machine, or contrivance, if necessary making your explanation clear by means of pen sketches. Here are suggestions:

1. A spirit level. 2. A compass. 3. A stove damper. 4. An ash sifter. 5. A sun-dial. 6. A milk tester. 7. A barometer. 8. A mouse-trap. 9. A carpet sweeper. 10. A meat grinder. 11. A churn. 12. A railroad switch. 13. A semaphore. 14. A treadmill. 15. A galvanic battery. 16. An arc lamp. 17. A cream separator. 18. A thermostat. 19. A nutmeg grater. 20. A kerosene lamp. 21. A coaster brake. 22. An elevator. 23. An hydraulic press. 24. A telescope. 25. A fire-alarm box. 26. A canal lock. 27. A mimeograph. 28. A horse rake. 29. A grocer's scales. 30. A clothes reel. 31. A vacuum cleaner. 32. An ice cream freezer. 33. An egg beater. 34. A cream-whip. 35. A waffle iron.

EXERCISE 11

Read carefully the following composition, then prepare a similar account telling how some common thing is made.

This task will take you to some mill or factory and will call for accurate observation. Before telling how a machine does its work, it is often necessary to describe it—tell what it looks like. In other words, it is often necessary to compare that which is unfamiliar with what is well known, pointing out similarities and differences. Every one has seen a pair of shears; how proper for Mr. Frentz to say that the device he is describing is little more than a strong pair of shears. How large a machine? As large as a sewing-machine.

NAILS*

The making of nails is one of the oldest American, as it is one of

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the oldest English, industries; but in Great Britain the greater part of the product has been hand work, in America machine work.

Of modern nails, the wire, or French, nails, and the common cut nails are made in quantities which far exceed all other kinds. The wire nails have increased enormously in general use during the last fifteen or twenty years, but there are still many purposes for which cut nails are preferred.

The process of making wire nails is exceedingly simple and almost wholly automatic. A large reel or spool of wire of a size equal to that of the shank of the nail to be made feeds forward at each revolution of the machine a piece of wire equal to the length of the nail and a fraction of an inch more.

This is seized firmly by clamps, which straighten while they hold it, and at the same time a pair of jaws so cut the wire as to leave a sharp point to the nail.

Before the clamps let go their hold, a hammer, the face of which is a die, strikes the other end of the wire a sharp blow, which forms the head.

The clamps have corrugated surfaces, not merely to hold the nail more securely, but to impress upon it a series of ridges and depressions, which make it harder to draw out when once driven home.

The making of cut nails is less automatic and much harder. Any one who has seen a nail-maker at work will understand the aptness of the old expression, "to work like a nailer." The iron for cut nails is first rolled into sheets, the thickness of which is equal to the thickness of the nail. It is then cut into plates as wide as the nail is long, and of such length as a man can handle conveniently—say from fifteen to twenty inches.

The nail-cutting machine is a heavy, compact piece of mechanism not much larger than a sewing-machine, before which the nail-maker sits on a stool. It consists of but little more than a pair of shears strong enough to cut iron three-eighths of an inch thick, and a heading hammer.

Any one who will examine a cut nail will find that the shank tapers, not on all four sides from the head, as he may have supposed, but on two sides only. The other two sides are parallel. It is the neglect to notice this fact which leads so many persons to start a nail into wood in a way which splits it.

From a small furnace near the machine the nail-maker draws a

plate which has come to a dull red heat. Holding this by means of pincers, he feeds the edge farthest from him to the jaws of the machine. As they descend, they shear a tapering strip from the edge. This is seized by clamps, which hold it just long enough for the heading hammer to strike the blow which forms the head, and then drop it.

Now if the nailer were simply to push the plate forward again, the tapering character of the strip which is sliced off would destroy the rectangular shape of the plate, and the nails would neither be of a length nor have square heads and points. To obviate this difficulty, the plate must be turned over between every two nails that are cut, so that the head of the nail will come alternately from one side of the plate and from the other.

This—and it is the principal part of the nailer's work—is done with a simple turn of the wrist, and the plate is fed forward as before. As the machines run at considerable speed, and the "flop" must be accurately timed in order that the end of the plate may meet the shears at the right moment and in the right place, the difficulty and the tiresome nature of a nail-maker's work may be imagined. Some idea of it may be had by holding the thick end of a shingle in a pair of tongs and attempting so to turn it with a single motion of the wrist that alternate sides will lie uppermost on a table.

A good nail-maker will make from two to four flops—that is, will cut from two to four nails—a second, the smaller nails, of course, being made more rapidly than the larger ones. As the plate grows cool, it is returned to the oven to be reheated, and another plate takes its place.

A nail-maker's hands and arms always show the character of his work by the tremendous development of certain special muscles, and by callouses which become as hard as horn.

The common names of nails—sixpenny, eightpenny, tenpenny, and so forth—are believed to be corruptions of six-pound, eight-pound, and ten-pound—names given in England to denote the weight of one thousand of a given kind of nails. Sixpenny and eightpenny was an easy step from "six-pun" and "eight-pun."

EDWARD WILLISTON FRENTZ

EXERCISE 12

This exercise is designed especially for those who are taking courses in domestic science or manual training.

Give clear directions, oral or written as the instructor may desire, meriting one of the following titles. Make free use of drawings.

1. How to take care of an anvil. 2. How to take care of turning tools. 3. How to take care of a gas range. 4. How to install an electric doorbell system. 5. How to temper carbon tool-steel. 6. How to draft a pattern for a skirt. 7. How to cut and make a coat. 8. How to preserve peaches. 9. Various ways of serving potatoes, tomatoes, or eggs. 10. How to prepare an attractive luncheon, with directions for making each article served. 11. How to sponge dress materials. 12. How to patch by hemming on, stitching in, and over-sewing. 13. How to hem a handkerchief. 14. How to make a French seam or a felled seam. 15. How to broil fish. 16. How to do one or more of the following: baste, back-stitch, overcast, darn, cross-stitch, feather-stitch.

EXERCISE 13

Science, nowadays, is taught almost from the kindergarten up through the various grades to the college. Even those who follow the classical course do not escape it altogether. Much of science is taught through experiments. It will be strange if you have not at some time either witnessed or performed one.

Either perform an experiment before the class, using simple apparatus and explaining the steps as if you were a teacher; or, if you cannot conveniently get the necessary apparatus, describe the experiment, making the steps clear by means of blackboard drawings.

EXERCISE 14

Presumably there is, near your home, a river. Of what use is this particular stream?

In answering this question, you may, if you wish, personify the river and let it speak for itself, explaining its usefulness from the time it leaves some swampy place far

up among the hills till it reaches the ocean. Try not to overlook anything. If you prefer, you may substitute for the river a hill, a mountain, a lake, or a swamp—or even a field of weeds. But whatever you choose, it must be specific. That is, you must not talk about swamps in general but about some particular swamp.

EXERCISE 15

Write answers to as many of the following questions as you can in the time allotted, and come to class prepared to answer orally several more:

1. What causes day and night? 2. What causes thunder? 3. What things affect the climate of a place? 4. What causes leaves to change their color in the fall? 5. How does the cricket "chirp"? 6. What causes tides? 7. Why will a cambric needle float if rubbed with an oily cloth? 8. Why does moisture sometimes appear on the outside of a pitcher of water? 9. Why is it colder in February than in December? 10. Why does the artist select for his studio a room with a northern window? 11. Why does the sun look larger near the horizon? 12. Why is the sky blue? 13. Why is it easier to lift a weight under water? 14. Why does the cook use baking powder? 15. What keeps an iron steamship from sinking? 16. How is the body supplied with heat? 17. Why does the robin require more food than the toad? 18. Why is it so difficult to fill an empty bottle held in a stream of water? 19. Why do steamers crossing the Atlantic take a route farther south in summer than in winter? 20. How do you know that the center of the earth is hot? 21. Most people live on plains. Would it be better if the earth were without mountains? 22. What makes the locomotive puff? 23. Why is sleeping in the open air beneficial? 24. Why is a piece of colored cloth darker when it is wet? 25. What causes freckles?

EXERCISE 16

You will see at a glance, no doubt, that the following sentences are incorrect; but shall you be able to tell in each case precisely why the sentence is faulty? It will not be

enough simply to give the correct form, much less to say merely that the sentence is not "good English."

Explain clearly and definitely why each of the following is incorrect, writing as if to one several years younger than you:

1. This isn't the place, I don't think. 2. That learned me a lesson I shall never forget. 3. Hoping that this letter will find you well, I remain Your sister Gertrude. 4. At a distance of six or seven miles the appearance of a city at night and day are very different. 5. We all stood up and spoke the piece alright. 6. He don't seem to care. 7. Let's leave the dog go. 8. I am fond of outdoor games and tennis. 9. She was one of these dreamy sort of children. 10. He did pretty good for a new beginner. 11. Looking off to the west is the ocean, now red with the sinking sun. 12. Between each recitation is a whispering recess. 13. Ain't it cold! 14. Just see them boys!

EXERCISE 17

Explain clearly any two of the following terms:

1. The Stamp Act. 2. The Boston Tea Party. 3. The Spanish Armada. 4. Mason and Dixon's line. 5. The Forty-niners. 6. Minutemen. 7. The Declaration of Independence. 8. The French and Indian war. 9. Blockade runners.

You will do this task best, perhaps, if you imagine that you are writing to some one who is but ten or twelve years old. Be very clear; make sure that you really explain. Twenty words or fifty will hardly do; probably you will need from one to two hundred, perhaps more. Notice that you frequently explain through narrating.

EXERCISE 18

Without consulting a dictionary, explain the meaning of any five of the following:

Rust, fossil, tenderfoot, skill, suffix, friction, quorum, mortgage, bankruptcy, pollen, courage, free trade, taxes, smuggling, raw materials, steel, Hoosier.

Remember that sometimes, when explaining, it is well to use examples; and sometimes it is possible to give a clear idea of what a thing is by defining its opposite. But employ whatever method seems best. Use complete sentences, and plenty of them—just as a teacher does, or should, when explaining to a class.

EXERCISE 19

A proverb is a brief, pithy saying. Not infrequently it is enigmatic; that is, the meaning is veiled as in a riddle. A proverb, then, is like a challenge. What do I mean? it seems to ask. Even though, after a little study, the meaning of a proverb becomes apparent, it is not always a simple matter to convey this meaning to others.

Write out the meaning of each of the following proverbs so clearly that there can be no possible misunderstanding:

1. Silks and satins, scarlet and velvet, put out the kitchen fire. 2. The morning hour has gold in its mouth. 3. The fool wanders; the wise man travels. 4. There is no worse robber than a bad book. 5. Discretion is the better part of valor. 6. The world would perish if all men were learned. 7. Look not a gift-horse in the mouth. 8. The king who fights his people fights himself. 9. Hope is a good breakfast but a poor supper. 10. The eye of the master does more than his hand. 11. High points draw down the lightning. 12. There's no use crying over spilled milk.

EXERCISE 20

Sometimes one may illustrate a proverb by means of an anecdote or a short story, or by a personal experience. Keep this in mind while explaining the following:

1. Count not your chickens before they are hatched. 2. Pride goeth before a fall. 3. A living dog is better than a dead lion. 4. Keep thy shop and thy shop will keep thee. 5. A friend's frown is better than a fool's smile. 6. The burned child fears the fire. 7. Hunger is the best sauce.

EXERCISE 21

Frequently the best way to make clear a proverb is through varied illustration of its application. Apply the following in as many ways as you can:

1. High places have their precipices. 2. The fire in the flint shows not till it is struck. 3. A great fortune is slavery. 4. Too many cooks spoil the broth. 5. The fairest looking shoe may pinch the foot. 6. All are not hunters that blow the horn. 7. The sweet kernel lyeth in the hard shell. 8. Every path has its puddle. 9. Birds of a feather flock together. 10. A lie begets a lie till they become a generation. 11. A bad workman quarrels with his tools.

EXERCISE 22

It is one thing to explain a proverb, quite another to do so in such a way that its truth takes hold. Selecting one of the following, use it as text for a little sermon or moral essay of three or four hundred words, trying very hard to make the truth shine forth irresistibly:

1. A man may buy gold too dear. 2. He that stays in the valley will never get over the hill. 3. The hardest step is over the threshold. 4. The mill cannot grind with the water that is past. 5. A friend that you buy with presents may be bought from you. 6. The worth of a thing is best known by its want.

EXERCISE 23

Here are expository subjects calling for longer compositions. Select one that appeals to you, plan with care, then write.

1. Getting ready for a camping trip. 2. What became of a handful of wheat. 3. What became of a handful of cotton seed. 4. The manufacture of sugar. 5. How coal is mined. 6. Gold mining. 7. Bee culture. 8. The busy post-office. 9. "Safety first" devices that I have seen. 10. A visit to a foundry. 11. Raising chickens.

CHAPTER V

DESCRIPTION

How difficult to follow would be a narrative from which had been removed every word which helps the reader to picture the actors and the place where the action occurred. Many a narrative is but little more than a series of word-pictures. Not uncommonly an exposition is as blind as can be, until a picture is given of the thing—a machine, let us say—the workings of which are being explained. The kind of composition which aims to give a picture is called description. Speaking more accurately, all records of what the eye sees, the ear hears, the nose smells, in short all records of impressions, are called descriptions. Seldom do we find pure description of any length; usually it is employed in connection with narration and exposition—a few words, a sentence, possibly an entire paragraph, slipped in unobtrusively. It is customary, however, to apply the adjective descriptive to any passage, even though it is in part narrative and expository, provided the author's main purpose is to present a record of sense impressions.

EXERCISE 1

Imagine that one of the following has been lost or stolen, and that you have been called upon to give in about ten lines an accurate description of it:

1. A piece of jewelry. 2. A piece of furniture. 3. A boat. 4. A cane. 5. A coat, or some other article of wearing apparel. 6. A bicycle. 7. A piece of statuary. 8. A pocketbook.

Before beginning, study carefully the object to be described. What distinguishes it from others of its kind? What are the unmistakable marks by which it can be identified? Use few words, but make every word tell. Use complete sentences only.

EXERCISE 2

Imagine that one of the following has been lost and that you have been called upon to give an accurate description in approximately fifteen lines:

1. A dog. 2. A horse. 3. A canary. 4. A cat. 5. A little boy. 6. A little girl.

Animals and persons are more difficult to identify than inanimate things; hence you will need to exercise great care. Do not make the description imaginary; describe a real dog, a real horse, etc. Write as if a great deal depended on the clearness, accuracy, and completeness of your account.

EXERCISE 3

Describe one of the following in a paragraph of twenty lines:

1. An old-fashioned bedstead. 2. A desk. 3. A carpenter's bench. 4. A platform scale. 5. The peanut man's outfit. 6. hurdy-gurdy. 7. A dollar bill. 8. A street car transfer. 9. A five cent piece. 10. A work-basket. 11. A sideboard. 12. An old clock.

You may imagine you are writing to one of your own age who lives in a distant land where the object you describe is unknown, though in other respects his land and yours are quite similar. Here are hints: (1) Often we make things clear by means of comparison. "This which I am describing," we say, "is like this other thing, with which you are familiar." (2) The ease with which a description is grasped depends in some degree on the order in which items

are presented. (3) Do not hesitate to include bits of exposition; we see things better if we know what purpose they serve.

EXERCISE 4

Perhaps Mars is inhabited. We will imagine that it is, and that wireless messages are flying back and forth; for the Martians are eager to know all about our world and we are equally curious about theirs. We learn that there are no church spires in Mars, no ferryboats, no electric lights; in fact there are very few things such as are familiar to us.

Write a description of about twenty lines for an inhabitant of Mars, selecting a subject from the following list:

1. A banjo. 2. An electric light. 3. A postage stamp. 4. A ferryboat. 5. A watch. 6. A schoolroom desk. 7. A lawn-mower. 8. A telescope. 9. A bicycle. 10. A jack-knife. 11. A church spire. 12. An elevator. 13. A wheelbarrow.

Even though you do your best, there are bound to be misunderstandings, for the Martians are not a clever people. Therefore proceed very carefully. Here are hints: (1) Use very simple language. (2) Do not use many comparisons, for the Martians and we have so little in common that the comparisons might not be understood. (3) Picture that which is typical. In the preceding exercise you tried to pick out peculiar characteristics identifying a particular thing; now you must try to think of characteristics common to most, if not all, of the objects in a class—for example, the characteristics common to all wheelbarrows, all lawn-mowers. (4) Be orderly. Think what should be mentioned first, what second, what last.

EXERCISE 5

A camera, if given sunlight, tells the truth. Whatever comes in front of its lens appears in the photograph. No

detail is forgotten; nothing is out of its proper place. The human eye is a camera. In a way it is correct to say that whatever comes in front of it is photographed on the retina and communicated to the brain. Yet we all know that much which the eye sees does not make any permanent impression; we retain merely what interests us and let the rest fade away. Moreover in describing what we have seen not only do we give fewer details than the camera records, merely selecting an item here, an item there, assuming that the imagination of those to whom we are writing or talking will supply the remainder, but we tell how we are impressed. We give our emotions. A camera does not select, a camera does not express emotions peculiar to itself; for a camera is without brains and heart. It will be well to remember this distinction between a camera and a person while doing the tasks which follow. Remember that you have a brain and a heart. Remember that what you see in a picture or a scene differs from what any one else sees in it; for no two pairs of eyes select the same things.

Describe one of the following in a twenty-line paragraph, giving full sway to fancy and feeling, and trying to produce something more than a cold picture:

1. A circus wagon. 2. The fruit peddler's cart. 3. Tommy's lemonade stand. 4. The street sprinkler. 5. A derelict. 6. An old stage-coach. 7. The scissors-grinder's outfit. 8. The tin-peddler's cart. 9. A sight-seeing automobile. 10. The peanut stand. 11. A lunch cart. 12. A street piano. 13. The fruit display at the grocer's. 14. The grandstand at the ball game. 15. The school playground. 16. An orphan asylum.

EXERCISE 6

Facing this page is an illustration entitled *A Modern Dwelling*. Do you like the house? What are some of the things about it that you like especially well? What are some

A Modern Dwelling

Photographed by Eugene D. Field

THE OLD HOME

of the things which the camera has caught, but which an untrained writer might overlook were he describing it? What features distinguish it from most other houses? If you were describing it, what should you mention first? How would it do to begin with the foundations and work up to the ridgepole? Would it be better to go from right to left? Would it be best of all to begin with two or three long sentences picturing the dwelling in a general way, then give minor details? What would be a good way to conclude the description?

Imagining that the house is yours, and that you are writing to a friend who is very much interested in it, describe the building as carefully as you can. Fifteen or twenty lines should prove sufficient.

EXERCISE 7

Opposite this page is the picture of another building. It is larger than the modern dwelling; there is more in the picture to describe. Notice the trees, the shadows, the roadway—a score of things which the other picture lacks. There is more feeling in this picture, more to stir the emotions. You cannot help thinking of how much has taken place in this ancient house, of the good times and the sorrowful times it knew before the days of the telephone and the telegraph. Who planted the elm trees and the lilac bushes?

Write a thirty or forty-line description of this dwelling. Let the first four or five lines sketch the scene in outline; then give in systematic order the details. End with an account of how the picture impresses you, or what it calls to mind. Personify the dwelling, if you wish.

EXERCISE 8

Describe from memory a building with which you are well acquainted. Perhaps the following list will prove suggestive:

1. The oldest house in town. 2. My house. 3. The house across the way. 4. The schoolhouse. 5. A skyscraper. 6. A deserted farmhouse. 7. A log cabin. 8. The blacksmith shop. 9. A factory. 10. The railroad station. 11. The roundhouse. 12. The haunted mill. 13. A lighthouse. 14. A play house. 15. A castle. 16. A mansion. 17. An apartment house. 18. A windmill. 19. A shack. 20. A barn.

Here are suggestions: (1) Although the camera lacks mind and heart, it possesses at least one virtue—it stands still, except when moved by the photographer. Sometimes when we are describing a scene we tell what we see from one viewpoint, and then, without notifying the reader, we continue our description from some other viewpoint. This of course is confusing. It is well to let the reader know at the outset what the viewpoint is, and to notify him promptly whenever there is a change. (2) Frequently a desirable degree of unity can be gained by keeping in mind, when writing a description, some one impression that is to be given. For example, if you are describing the oldest house in town, each item might contribute to the idea of old age. A composition entitled *A deserted farmhouse* might do little but emphasize the one idea that the farmhouse is *deserted*. Keep these two suggestions in mind.

EXERCISE 9

Facing page 68 is a picture of a living-room in a modern home. What, should you say, are its dimensions? Is it well lighted? What is most noticeable about the way it is furnished? What general impression does the room leave with you—that it is a mere show-room, or one to be lived in? a room designed by people of refinement? a room for solid comfort?

Imagining you are standing where the photographer placed his camera, and that a blind friend is at your side, describe the

room to your friend, trying not only to make the picture complete, but to give very definitely the general impression the room leaves with you. Having completed the task, study the photograph again to see what you have overlooked.

EXERCISE 10

Give as accurate a picture as you can of one of the interiors named below.

Here are suggestions: (1) Write as if you were talking to a blind boy. (2) Of course it will not do to skip about; be orderly, determining beforehand what you will describe in each of the two or three short paragraphs you will require. (3) Try to give your description effectiveness by dwelling upon some one thing. If you are describing a stateroom, for example, you might emphasize how very snug it is, or how spotlessly clean. The pantry shelf might be described with a view to making the reader feel hungry.

1. Our attic. 2. Our cellar. 3. The bird store. 4. A stateroom. 5. A Pullman car. 6. The pantry at our house. 7. Just a kitchen. 8. A boy's room. 9. A studio. 10. The gymnasium. 11. A church steeple. 12. The waiting-room at the dentist's. 13. A barn. 14. A blacksmith shop. 15. A village store. 16. A cabin. 17. A recitation room. 18. A restaurant. 19. A laboratory. 20. A nursery. 21. The waiting-room at the railroad station. 22. A locomotive cab.

EXERCISE 11

Write a three hundred word description to which you can give the title "Seen through a window." Here are suggestive titles:

1. The druggist's. 2. The hardware store. 3. The pawnbroker's. 4. The toy shop. 5. The jeweler's. 6. The bake shop. 7. The ship chandler's. 8. The art dealer's. 9. The book store. 10. The haberdasher's. 11. The sporting goods dealer's. 12. The milliner's.

Perhaps it will be well to begin with a general description, then proceed to give details in orderly fashion, and close with the general impression made by the display as a whole. But determine at the outset some one thing that you intend to emphasize. Shall it be the good taste of the window trimmer, the confusing multiplicity of things, the temptingness of the display, the food that each article furnishes the imagination, or what?

EXERCISE 12

Write a description of an interior, emphasizing some one thing; then read it to the class to see if many will recognize what you have tried to make prominent.

EXERCISE 13

It takes no shrewd detective to determine from the appearance of a room what kind of person its occupant must be, whether an old person or a young person, a man or a woman, a carpenter or a lawyer. The rooms we occupy even betray our characters, more or less, though perhaps a Sherlock Holmes would be needed to interpret correctly all the signs.

Describe a room in such a way as to reveal the occupant. Read your description to see if your classmates can guess the occupant.

EXERCISE 14

Think of some place out of doors which interests you exceedingly, a place you like to visit over and over again. Describe it from memory.

You will be more successful, perhaps, if you imagine you are writing to a friend who lives across the Atlantic. Try not only to make him see what you describe; make him like it. Remember that you have five senses, not sight alone.

Remember that the eyes see color as well as form. Keep in mind some particular time of day, some particular season of the year, some particular kind of weather. Here are suggestive titles:

1. Our swimming-hole. 2. A deserted lumber camp. 3. A deserted wharf. 4. Where the highway once ran. 5. A nook in the woods. 6. A wayside watering-trough. 7. A flower garden. 8. A trout pool. 9. The picnic grounds. 10. The ancient orchard. 11. The school yard. 12. A city park. 13. The mill-pond. 14. The tennis courts. 15. A maple grove.

EXERCISE 15

Write a series of five-line descriptions to which can be given appropriately the title "Views about home." Some of the following may serve as sub-titles:

1. The back yard. 2. The garden. 3. The orchard. 4. The house across the way. 5. Looking down the street. 6. The pasture. 7. A neglected garden. 8. From the roof.

EXERCISE 16

To describe clearly an extended view calls for more ability than any task assigned thus far; for where the eye sees so much, the necessity of selecting a few things from among many becomes great, as does the necessity of having a definite plan. In the first canto of Scott's *Lady of the Lake* there is a most elaborate description of the Trossachs, a wild glen. First, Scott gives in a few sentences a general description. Then, beginning at the bottom of the ravine and gradually climbing to lofty peaks, he describes the vegetation. Finally he pictures a rivulet running through the glen, telling how it winds in and out, and, growing wider and wider, at length flows into Loch Katrine. Not only is his description very thorough and orderly; it is made beautiful and vivid by means of comparisons. The rocky

summits suggest to him turrets and domes and battlements. The brier-rose and the creeping shrubs are banners. The streamlet, as it broadens here and there, forms a dark-blue mirror. Many of the trees clinging to the rocks are likened to brave warriors. Scott was a poet, with an eye trained to see beauty, and a mind that was quick to discover likenesses. But we are all poets to a degree, and can train ourselves to make, in a natural way, little comparisons that add beauty and vividness.

Describe the scene entitled A Turbulent Stream, to be found facing page 84.

To do this successfully will call for careful planning. Try to imagine how Scott would have performed the task.

EXERCISE 17

Describe an extended view with which you are very familiar, giving your composition one of the titles here suggested:

1. The city as seen from the top of a high building. 2. From the brow of —— hill. 3. A bird's-eye view of the lake. 4. A range of hills. 5. Looking across the harbor. 6. A farm. 7. A village seen in the distance. 8. A battle-field. 9. Looking down a city street. 10. The park. 11. Seen from a steeple. 12. Looking down the valley. 13. From the hurricane deck. 14. A harvest scene. 15. Our village. 16. From my attic window. 17. The college campus. 18. From the school window. 19. The athletic field. 20. The prairie. 21. A mountain.

Use freely such phrases as *in the distance, a little to the left, lower down, near at hand*, useful in helping the reader to follow you. Keep in mind some particular time of day, some particular season of the year, some particular kind of weather, for scenes take on new aspects at different times and under different atmospheric conditions. Use comparisons freely.

EXERCISE 18

Write a composition containing a series of pictures suggested by one of the following titles:

1. A drive through the mountains. 2. A forest trail. 3. Odd corners in our city. 4. From a car window. 5. Skirting a mill pond. 6. From my home to the school building. 7. The country road. 8. Following a road. 9. Exploring a lumber camp. 10. Following the shore. 11. Down the brook. 12. Glimpses of a strange town. 13. Along the river front. 14. The public market. 15. From cellar to attic. 16. From the top of the stage. 17. Street scenes at Easter time. 18. From school to city hall on a rainy day. 19. Charlie Berry's camp. 20. A sail down the river.

EXERCISE 19

Describe one of the following:

1. A wonderful display of clouds. 2. A sunset to be remembered. 3. A sunrise. 4. A sultry day. 5. A cold snap. 6. A snowstorm. 7. A thunder shower. 8. A squall. 9. A blizzard. 10. A foggy forenoon. 11. An ice storm. 12. A northeaster. 13. A day of weather. 14. The weather of a week. 15. Shadows. 16. A beautiful night. 17. A perfect day. 18. The pond at night. 19. A storm at sea. 20. A spring freshet. 21. The ocean in a storm. 22. A forest fire. 23. Moonlight across the lake.

This exercise calls for rare skill. Let it be a challenge to you.

EXERCISE 20

Describe the peaceful scene in Bruges, to be found facing page 85.

EXERCISE 21

Describe the illustration entitled A Mississippi River Landing, to be found facing page 69.

It will be well to begin with the big things—the river

and the two steamboats. Get these clearly blocked out, then tell what is going on.

EXERCISE 22

Opposite page 100 is a reproduction from a painting by Breton. It is called *Song of the Lark*. Does it interest you at all? It may not at first, but probably if you study it long enough interest will come. Where, should you guess, is the scene laid? Is it the sun that is rising behind the trees in the background, or the moon? Where is the girl going? How old is she? Does she look strong, vigorous, healthy? Is she an intelligent girl? Is she happy? Is she poor? In what respect is her costume unusual? She is listening, is she not? How does the painter let you know that she is listening most intently? When a great artist paints a picture, he has, usually if not always, a thought which he wishes to impress. Do you catch the thought lying back of this picture?

Describe Breton's Song of the Lark and tell what the picture means. Pay particular attention to the girl's face.

EXERCISE 23

Facing page 101 is a reproduction of a celebrated painting entitled Beatrice d'Este. Unlike The Song of the Lark, it tells no story; it is merely a portrait. Describe it in fifteen or twenty lines.

EXERCISE 24

To give in a few lines a clear description of a person is most difficult; for such a description should tell far more than that which the camera tells. Notice the following, taken from the *Literary Digest:*

He is forty-six, a shy, gentle little man, seldom speaking, blushing when applauded, stuttering if suddenly accosted, and dismayed when

people call him "master." He wears a close-fitting black frock coat. He is bald as an egg; his cheeks are bordered with a short gray beard; his strong, straight nose carries a pair of thick, round glasses, and the eyes that look through them are mild and a trifle wearied.

No doubt you will agree that this is a good description, and that it is good because it tells far more than could any photograph.

Here is another pen-portrait, taken from *Dombey and Son*. Perhaps it tells but little more concerning Mr. Bunsby than would a photograph; yet it surely reveals the personality of Mr. Dickens. Can you tell how this portrait differs from the one just considered, as regards the method of description?

Immediately there appeared, coming slowly up above the bulkhead of the cabin, another bulkhead—human, and very large—with one stationary eye in the mahogany face, and one movable one, on the principle of some lighthouses. This head was decorated with shaggy hair, like oakum, which had no governing inclination towards the north, east, west, or south, but inclined to every point upon it. The head was followed by a perfect desert of chin, and by a shirt-collar and neckerchief, and by a dread-naught pilot-coat, and by a pair of dread-naught pilot-trousers, whereof the waistband was so broad and high that it became a succedaneum for a waistcoat, being ornamented near the wearer's breast-bone with some massive wooden buttons, like backgammon men. As the lower portions of these pantaloons became revealed, Bunsby stood confessed, his hands in their pockets, which were of vast size, and his gaze directed, not at Captain Cuttle or the ladies, but to the mast-head.

Write a description, from ten to twenty lines long, suggested by one of the titles given below. Try to make the portrait reveal character. Imagine that the person whom you are describing is doing some characteristic thing.

1. Grandmother. 2. The tramp. 3. A small boy with new rubber boots. 4. The disgusted fisherman. 5. The postman. 6. My best

friend. 7. A beggar. 8. The baby. 9. The grocer's clerk. 10. Father. 11. Our doctor. 12. George Washington. 13. The electric car conductor. 14. The automobilist. 15. "Any rags?" 16. The hotel clerk. 17. The organ-grinder. 18. The boy across the aisle. 19. The peanut man. 20. The polite girl at the notion counter. 21. The foot-ball novice. 22. The small boy at the circus. 23. A face seen at the Zoo. 24. The judge. 25. A face from the family album. 26. A successful cartoon. 27. Our parrot. 28. A mischievous girl in school. 29. The auctioneer. 30. The lost child. 31. An anxious mother. 32. The ticket seller. 33. The naughty boy. 34. Two of my dolls. 35. A wooden toy. 36. The orator. 37. The honest farmer. 38. A sailor. 39. The retired general. 40. The policeman. 41. Mother. 42. Uncle Tom. 43. Mr. Micawber. 44. Uriah Heep. 45. Ellen Douglas. 46. Brutus. 47. My chum. 48. Gareth. 49. The débutante. 50. The burglar. 51. The circus clown. 52. The milkman. 53. The blind newsboy. 54. The crippled child.

EXERCISE 25

Write a brief description to match one of the titles found in the preceding exercise. Read it to the class and let your mates guess what title you have chosen.

If, for example, you select the beggar, describe him in such a way that when your composition is read no one will think you have been describing a blacksmith or a millionaire.

EXERCISE 26

Study the illustration entitled The Injured Finger (facing page 132). Notice carefully the expression on each countenance. Describe the picture.

EXERCISE 27

Beginning abruptly, without any attention to preliminary explanation, describe in a few sentences one of the following:

1. The facial expression of a very young fisherman while experiencing a first nibble.

2. The actions, including facial expression, of an agent who has failed to sell a book.

3. The actions, including facial expression, of a child stung by a bee.

4. The facial expression, actions, and remarks of a boy who has been told that he may go to the circus.

5. The actions, including facial expression, of a thief upon being seized by a policeman.

6. The facial expression and actions of a clerk who has just been told that her wage has been increased.

EXERCISE 28

Invent sentences picturing how each of the following goes down the street:

1. A child. 2. A tired laborer. 3. A blind man. 4. The soldier. 5. Happy Mary. 6. The lady of fashion. 7. The efficient stenographer. 8. The young lawyer. 9. Johnny on his way to school. 10. The maid on her afternoon out.

EXERCISE 29

Write a description suggested by one of the following:

1. A household pet. 2. Seen at the circus. 3. A birdstore beauty. 4. Seen at the poultry show. 5. Seen at the Zoo. 6. A window ledge neighbor. 7. Our house. 8. A fish or two. 9. A tramp dog. 10. The necessary cat.

EXERCISE 30

Sometimes it is necessary to give not broad outlines such as are called for in a number of the preceding exercises but a scientifically accurate description calling for the closest observation.

In describing one of the following, try not to let a single detail escape you.

1. What happened when the match was struck. 2. An experiment in chemistry. 3. How the fire broke out. 4. The movements of a

fiddler crab. 5. What the spider did. 6. How day comes. 7. A bonfire from start to finish. 8. A common leaf. 9. A section of tree bark. 10. A feather. 11. The wing of a bird. 12. A bird's nest. 13. The contents of a tide pool. 14. Seen in a drop of water through the microscope. 15. How a plant blossomed. 16. Watching the cat watch a bird. 17. How a dog lies down. 18. How a cat crosses a muddy street. 19. How a cat acts when a hostile dog approaches. 20. The preliminaries of a ball game. 21. Kindling a fire. 22. A sleeping butterfly. 23. A stately hollyhock. 24. A flock of hens. 25. A pineapple. 26. A dog scenting game. 27. A honey bee at work. 28. A bird building a nest. 29. A bird catching a fish. 30. An ant pushing a heavy burden.

EXERCISE 31

An earlier exercise asked you to observe closely the actions of animals. Perhaps people are more interesting to watch.

Play the part of spectator and record what you observe. Give your exercise one of the following titles:

1. Watching little sister play. 2. Tommy entertains the boys of the neighborhood. 3. At the mass meeting. 4. The gymnasium exhibition. 5. At the lunch recess. 6. The kindergarten. 7. The Sunday school. 8. Catching a fish. 9. At the circus. 10. At the county fair. 11. Main street on a wet day. 12. Late to school. 13. A campaign rally. 14. Watching the bulletin. 15. Going to recitation. 16. At a summer hotel. 17. A neighborhood quarrel. 18. The umpire makes an unpopular decision. 19. At the vacation school. 20. At the lawn party. 21. A warm day at the amusement park. 22. The crowd emerging from a theater. 23. The crowd emerging from a factory. 24. A street parade.

EXERCISE 32

The dictionary defines a tableau as follows: a picture-like scene represented by motionless persons, with suitable accessories. Most of us have taken part in such entertainment. We are conscious, too, that in plays and novels

there come supreme moments when for an instant every character is speechless and motionless. It is the case in real life as well.

Describe photographically an exciting moment in real life. Use the present tense. Here are suggestive titles:

A home run. The falling spire. A narrow escape. Nominated. Caught. The rescue. A tragedy. Outwitted. Will he buy? Ruined. Surprised. Victory. Defeat. A feat of daring. Recess.

EXERCISE 33

Describe your favorite scene from one of the following:

The Old Testament. Beowulf. Julius Cæsar. Idylls of the King. Silas Marner. As You Like It. The Princess. Ivanhoe. Comus. A recent novel. A Tale of Two Cities.

EXERCISE 34

Chapter XXIX of *Ivanhoe* finds the hero sorely wounded and a prisoner in a Norman castle which is about to be stormed by a rescuing party headed by the Black Knight. Faithful Rebecca is his only attendant. How impatient is this wounded man, unable to take part in the fray, unable even to drag himself to the window to "see how this brave game is like to go!" But Rebecca, at no slight risk of being struck by a flying shaft, stands near the lattice and becomes eyes for him. Little escapes her of all that stirring scene. It is mainly through what she describes to Ivanhoe that the reader is made to see each move in the hard-fought conflict.

Imagine that you are standing at a window, serving as eyes for some sick person. Describe what you see.

You may imagine yourself where you please—in a hospital, in a lonely mountain shack, in the cabin of a sinking vessel, in a stage-coach or an automobile, in a Pullman

sleeper. You may describe action pictorially—a race, a fight, a storm, a procession; or you may describe "still life"—trees, clouds, buildings, fields, what you please. The one for whom you serve as eyes must be most eager, interrupting now and then with questions. Begin abruptly; do not explain circumstances. Yet if you have the skill to do so, you may make known indirectly how you happen to be where you are.

EXERCISE 35

Give a purely imaginative description suggested by one of the following titles:

Seen from an iceberg. In mid-ocean. A tropical island. The Czar's drawing-room. A house in Norway. The wigwam of a chief. A wrecked automobile. A flying machine. At fifty fathoms. The eagle's nest. The mammoth cave discovered under our city. Our school building after being wrecked by earthquake. The interior of an iceberg.

CHAPTER VI

ARGUMENT

NARRATION tells a story, exposition explains, description pictures. A fourth kind of composition, which we use many times a day, is argument. It is the kind employed when we try to reason out what is true, what is right, what is expedient. Success in life depends in no small measure upon one's ability to argue, for through argument we "make up our minds," and through argument we endeavor to convince others and persuade them to do as we wish.

Argument may be a very simple affair, as when the clerk tries to persuade you to buy a certain hat by assuring you that it is very becoming, in the latest style, and quite cheap considering the way it is trimmed. Argument may be very serious and complex, as when the statesman tries to win support for an important bill before Congress, or when the lawyer pleads for the life of his client. Between these two extremes are many more or less distinct varieties. There is the excited, unpremeditated wrangle of youngsters over the umpire's decision. A class in literature having read two stories, one by Kipling and one by Stevenson, discussion may follow with a view to deciding which is the better tale. The class in geometry employs argument when proving propositions. Finally there is formal debate where, as in actual warfare, opposing sides contend, under well defined rules, each side striving to win a favorable verdict from the judges.

EXERCISE 1

Bring to class a brief but carefully thought out answer to one of the following questions. Of course you should give reasons for your opinion and should state them forcefully. Be prepared, moreover, to reply courteously if, in the class discussion, others should differ from you.

1. Doubtless you recall the trial scene in *The Merchant of Venice.* Was Shylock convicted fairly?

2. The umpire declares that the runner is out at second base. The baseman knows that the decision is wrong, for he has not touched the runner with the ball. Is it his duty to tell the umpire of his mistake?

3. Three boys admit that one of them—they refuse to tell which one—has done a certain wrong deed. Should all be punished alike?

4. In a school debate is it right for one to defend a proposition against his convictions?

5. In some interscholastic leagues no one over twenty years of age is allowed to take part. Is this a wise regulation?

6. John borrows Peter's solution of a difficult problem and, with Peter's knowledge, hands it in as his own. Is Peter guilty?

7. A football coach, to deceive his opponents, permits the false rumor to spread that two of his best men are injured and probably will not be able to play in the next game. Is this legitimate strategy?

8. The conductor fails to ask John for his fare. John does not call attention to the oversight; for, he argues, the railroad company is known to be dishonest, and it is all right to "get even." Is his argument valid?

9. Two boys are "fooling" in classroom. A third boy is drawn into the fun. A teacher, suddenly entering the room, sees that this third boy is out of order and demerits him. The others escape detection. The demerited boy claims that he has been wrongfully treated (a) because he did not begin the disorder, (b) because the chief offenders have not been punished. Is his reasoning sound?

10. A— commits a certain misdemeanor—never mind what—while three others stand in front of him, that his misdemeanor may not be detected. But it is detected, and all four are given the same

A Living-room

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A Mississippi River Landing

penalty. A— says nothing, but the remaining three object on the ground that they did nothing but stand still. Are they right in their contention?

11. Is it right to patronize the various games of chance commonly found at county fairs?

EXERCISE 2

It is proposed, we will imagine, that a month be added to the school year. Write two or three hundred words giving your views on the matter. Let the arguments you advance be the very strongest you can think of.

EXERCISE 3

In a similar manner give your views on any one of the following propositions:

1. That all moving picture theaters be closed permanently.
2. That all interscholastic contests in athletics be abandoned.
3. That Class Day exercises be given up.
4. That all public libraries be closed for four years.
5. That the school offer a course in kite-flying.
6. That all schools be closed for one year.
7. That the city impose a yearly tax of five dollars on every person owning a cat.
8. That fire drills be discontinued.
9. That the school offer to senior boys a brief course in camp-cooking.
10. That credit toward graduation be given for work done on the school athletic teams.

EXERCISE 4

In a similar manner give your views on one of the following propositions:

1. That the school offer a course in agriculture.
2. That credit toward graduation be given for private instruction in music.
3. That each English recitation begin with a two minute talk by some member of the class.

4. That the school building be thrown open evenings for those who wish to come to the building to study.

5. That the state make attendance at public school compulsory.

6. That the school colors be changed.

7. That scholarship prizes be abolished

8. That the city charge a tuition fee of five dollars for each high school pupil.

9. That all school clubs be abolished.

10. That ability to swim be made a requisite for graduation.

EXERCISE 5

Court is in session. You are the learned, upright judge. The following cases have been presented by able lawyers. Review the arguments that you have listened to, then give your decision.

1. Mr. Jones, having lost a valuable dog, sent an advertisement to the daily paper offering a reward of five dollars for its return. Before the advertisement was printed, Mr. Smith returned the dog, but, not knowing that a reward had been offered, he asked for none and received none. The next day, having read the advertisement, he returned to get the five dollars. But Mr. Jones refused to give it to him. Mr. Smith has carried the matter into court.

2. Mr. Murphy, employed by a coal company, was directed by his foreman to carry coal into a shed belonging to Mr. White, a customer. There was a step leading into the shed, which was decayed and in a damaged condition, although the defects were not noticeable. The workman proceeded to obey the instructions of the foreman; and, as he placed his foot on the step, the pressure caused the step to collapse. The workman fell and was severely injured. He sued the coal company; but the company refused to settle, claiming that the owner of the shed was to blame.

3. Mr. Brown in anger struck at Mr. Blue. Mr. Blue dodged the blow, but in dodging fell over and broke his leg. Mr. Brown refused to pay damages, on the ground that he had not touched Mr. Blue.

EXERCISE 6

If one would be fair-minded, he must learn to look on both sides of every question. Write down and number all the

advantages and all the disadvantages connected with any one of the following. Arrange the lists in climax order; that is, begin with the least important and work toward the most important.

1. Amateur wireless telegraphy. 2. Written examinations. 3. Owning a dog. 4. Living in the West (or South or North or East). 5. Being active in school athletics. 6. Being good natured. 7. Card index system of keeping accounts. 8. Being born rich. 9. Interscholastic contests. 10. Being a member of a school debating club. 11. Living in the country. 12. Taking the commercial course. 13. Earning one's way while attending high school. 14. Being fond of reading. 15. Spending the long vacation at home. 16. Living in an apartment house. 17. Taking the course in manual training. 18. Attending a small college. 19. Having illustrious ancestors. 20. Being the youngest in the family.

EXERCISE 7

Come to class prepared to defend a preference suggested by one of the following:

1. Dickens vs. Scott. 2. Masterpieces such as are read in school vs. contemporary fiction. 3. Magazine reading vs. the reading of masterpieces. 4. Reading vs. play-going. 5. The profession I have chosen vs. any other. 6. The college I have chosen vs. all others. 7. My summer resort vs. all others. 8. My hobby vs. any other. 9. Government insurance vs. insurance by private companies. 10. Charging for each pupil what it costs the city to educate him vs. supporting public schools by means of a school tax which all property owners must pay. 11. Compulsory voting at municipal elections vs. voluntary voting. 12. The South vs. New England as a location for a mill for the manufacture of cotton cloth. 13. Gold vs. paper currency.

EXERCISE 8

Come to class prepared to discuss informally Moving Picture Shows. Here are questions to think about. They are of such a character that doubtless they will provoke discussion.

1. Does it require much intelligence to obtain pleasure from a

moving picture show? 2. Do moving picture shows cause people to do much thinking, or do they discourage thinking? 3. Are all features of the average picture show equally valuable? Should some features be eliminated? 4. Does attending picture shows lead people to patronize theaters where legitimate drama is acted? 5. Will picture shows eventually close most of the theaters? 6. Will they lower the price of theater tickets? 7. Are the picture shows better than vaudeville, or worse?

EXERCISE 9

Write an argumentative dialogue suggested by one of the following:

1. Between two young men, one of whom owns a power boat, the other a sailboat.

2. Between two high school pupils, one of whom is preparing for college, while the other is taking commercial studies in preparation for a business career.

3. Between two merchants, one of whom believes in frequent mark-down sales, while the other does not believe in them.

4. Between two girls who must decide whether to travel abroad for two years or go to college for four years.

5. Between two girls, one of whom favors a vacation at the shore while the other is very sure that it would be better to spend the vacation in the mountains.

6. Between two men who own automobiles of different makes.

7. Between two readers, one of whom prefers Kipling to Stevenson, while the other prefers Stevenson to Kipling. (Other authors may be substituted for Kipling and Stevenson.)

8. Between Mr. Pen and Mr. Camera, each of whom thinks he cuts the greatest figure in the world.

9. Between Mr. Photo-play and Legitimate Drama, Esq., each of whom looks down on the other.

10. Between Dobbin and Limousine, as to the relative value of horses and automobiles.

EXERCISE 10

All the sports—football, basketball, tennis, etc.—have met in convention to choose a king. Each is confident that the honor

should be his. Each makes a speech setting forth his claims, incidentally revealing his character. At last a vote is taken, when it is found that ———. (Let the instructor assign the parts by lot to different members of the class, each to write out his convention speech.)

EXERCISE 11

Occasionally we see in the newspaper a full page advertisement of some city or town which is striving to grow and is endeavoring to attract people by setting forth its advantages.

Write such an advertisement, stating in a serious, earnest way what you consider to be the most attractive features of the town in which you live.

"I've made up my mind," "I have concluded," and "I am convinced" are common expressions. How do we make up our minds? How do we reach conclusions? How do we go to work to convince others? These are difficult questions—far too difficult to be answered in an elementary textbook. We must be content with a very simple statement of four ways in which conclusions are reached.

1. *We reach conclusions through direct evidence or testimony.* "I saw him do it," we say; "therefore I know it has been done." Our own eyes are witnesses. "Mr. Brown and Mr. Smith declare that they saw him do it," we may add, calling to aid the testimony of others. Sometimes expert testimony is called for. Thus we refer to standard histories to prove that Columbus made his first voyage to America in 1492.

2. *We reach conclusions through making comparisons.* That is, we argue through history or experience. Shall I be able to work my way through college? I conclude that it

is probable, for several of my friends have done so; what they have done, I should be able to do. The statesman Burke concluded that England should treat her American colonies in a certain way, for this method of treatment had been found best in four nearly parallel cases. What has succeeded in four instances should succeed in a fifth similar instance.

3. *We reach conclusions through establishing antecedent probability.* This is used in determining what is *likely* to happen. Will the grocer deliver his parcels before twelve? The order was telephoned at the usual hour. The grocer promised to deliver the goods before noon. Heretofore he has kept his word. We are good customers; it will not be to his advantage to disappoint us. Everything seems to point to the conclusion that the parcels will arrive at the proper hour. We cannot be certain, but there is a strong antecedent probability. This form of reasoning is also employed in determining what has caused a given effect. Thus the teacher, finding his class poorly prepared, and recalling that there was a celebration of a football victory the evening before, concludes that the poor recitation is due to the fact that the boys celebrated and did not study. He is not certain, of course, but the supposition is a strong one.

4. *We reach conclusions through argument from sign.* "It is raining—I can hear it," one may say; or "Henry has hurt his ankle, for he is limping." This form of argument plays an important part in court trials. No one may have seen a certain crime committed; yet it may be possible, through pointing to this sign and that, to establish beyond reasonable doubt that there has been a criminal act.

These four ways of reaching conclusions are not difficult to understand; each represents a familiar trail. Perplexity

arises only when two or more of these simple methods are combined, and when several interdependent propositions call for a chain of reasoning. Then the mind may become confused indeed.

EXERCISE 12

How should you proceed to prove each of the following propositions?

1. That Springfield is the capital of Illinois.
2. That if women were given the right to vote, they would use it.
3. That it is possible for a poor boy to become president.
4. That school will open at the usual time next fall.
5. That a city, which you have passed through in a train, is prosperous.
6. That —— would make a good class president.
7. That the prosperity of our city is due to ——.

What form of reasoning was employed by the Wise Dervish? Damocles? Abibas? (*See Chapter II.*)

EXERCISE 13

How should you attack each of the following arguments?

1. He must have done it, for Mr. Brown and Mr. Smith declare that they saw him do it.
2. I shall be able to work my way through college, for three young men of my acquaintance have done so.
3. The grocer will deliver our goods before noon; for (1) the order was telephoned at the usual hour; (2) the grocer promised; (3) heretofore he has kept his word; (4) it would not be good business policy for him to disappoint us.
4. The poor recitation today was due to the fact that the boys did not study, for there was a celebration of a football victory last night.
5. Henry has hurt his ankle, for he is limping.

EXERCISE 14

A fallacy is an unsound or deceptive course of reasoning. It may take any one of many different forms, and when

cleverly disguised is often hard to detect, especially in the heat of debate.

Point out the fallacy in each of the following courses of reasoning. Make your explanation as clear as if you were taking part in a debate.

1. Many great men have been wretched penmen. I am a wretched penman; therefore I shall be a great man.

2. Birds can fly. I am much larger than any bird; therefore I should be able to fly.

3. Mr. Clark, who is a machinist, says that my bicycle is well made. But Johnny Jones and his sister Mary both say it is worthless. Since two pronounce the wheel poor and only one pronounces it good, I conclude that I have a poor wheel.

4. Boys should not be allowed to go in bathing, for bathing frequently leads to fatal results.

5. If I want a canoe, I must buy one or else steal one. Since I cannot degrade myself sufficiently to steal, I shall never have a canoe unless I buy one.

6. The flowers of the field do not toil, yet how beautiful and happy they are! Therefore I will not toil.

7. All men are animals; therefore all animals are men.

8. For three consecutive years it has rained on circus day; therefore circuses cause rain.

9. It always rains on circus day. Tomorrow is circus day; therefore it will rain tomorrow.

10. Either it rains or it does not rain. It does not rain; therefore it rains.

11. The weather report says *Rain tomorrow;* therefore it will rain.

12. Here comes a policeman; someone is going to be arrested.

13. I have never seen a purple cow, nor have I ever heard of one. Therefore there are no purple cows.

14. Mary, who is five feet tall, looks charming in a blue gown. Therefore Ellen, who is just as tall, would look equally charming in a blue gown.

15. When I asked what time it was, Mary glanced at the clock and said "Ten-thirty." But when I looked a little later it was but twenty-nine minutes of ten. Therefore Mary meant to deceive.

16. The cake I made this morning isn't a bit good. The flour must have been poor.

17. After taking one bottle of your remedy I feel as well as ever; therefore I recommend it with confidence to all.

18. It must be true, for I saw it in the morning paper.

EXERCISE 15

Answer the following arguments:

1. I should not be punished for throwing chalk. Tom threw chalk at me and I threw some back in self-defence.

2. I should not be fined, for I did not know that I was breaking the law.

3. I am treated unjustly. Because I made trouble last year, the teacher is always watching me, so that I get caught every time I do anything wrong.

4. I ought not to be punished, for I am not half so bad as many who do not get caught.

5. I ought not to be punished for breaking the law; for though the law is a good one for most people, it does me an injustice.

6. "You ought not to blame me for eating your baby cricket," said the field mouse to the mother cricket; "for I didn't know it was your child. Beside, I have apologized handsomely."

7. "You should not blame me for telling you that the ball bat was a fine one when I knew it was worthless," said the merchant; "for I saw you cheat the umpire, this afternoon, when his back was turned."

Formal debate differs from casual discussion and other varieties of informal argument as a carefully planned campaign differs from a skirmish or chance encounter. Presumably that is why the average person finds his first formal debate so trying. Though he has employed argument almost since his cradle days, and may have experienced little difficulty in defending his views at home and abroad, he has not learned to reason calmly, connectedly, concisely, when facing an opponent who has planned an orderly campaign against him. Nor can the art be mastered

through studying a text-book; at least, text-book training is of far less value than that received in a school debating club. By all means join a club as soon as you can, whether you are a boy or a girl. Learn to talk fearlessly when facing an audience. Learn to defend yourself without losing your head or your temper when under fire. Here are a few simple suggestions which may help you in your early efforts:

First, study the proposition, as the question to be debated is called, to see precisely what task it imposes. Without such study, one is likely to fall into the error of attempting to prove too much. Matters which at first seem of great importance may, after all, lie beyond the province of this particular discussion. It is a waste of energy to construct arguments to prove points which those whom we wish to convince are willing to grant without argument. In short, narrow the task to its strictest limits. "This, and this only, must be proved," the debater should be able to say, before setting about his task.

Second, think out a plan—a provisional or temporary plan. Here are some of the questions arising in this second step: What are the possible ways of proving or disproving the proposition? What points must be supported with greatest care and earnestness? Where must attack be guarded against? What, in brief, is the best way of accomplishing the task at hand? Later, this temporary plan may be discarded for a better one, but for many reasons it is well to do this preliminary thinking, and to do it independently.

Third, study the subject out of which the proposition grows. Before you can argue intelligently, you must know the subject thoroughly. There are facts to be ascertained, authorities to be consulted. Others may have discussed the same problem; what views have they expressed, and what lines of proof have they considered effective? Study both

sides of the question. And during this period of investigation, keep clearly in mind the two steps previously mentioned. Confine research to the one task imposed by the question; test your provisional plan at every step.

Fourth, construct a final plan. This may differ widely or not at all from the one first adopted. Presumably, however, the study of the subject will have imparted light. Lines of proof may have been discovered which were not thought of at first; and old lines may have been shown to be weak. Probably, too, ideas have come concerning what will be the most effective order in which to present arguments, a matter of great importance.

Generally speaking, we convince others that our views are right by leading their minds along practically the same path we ourselves have followed, stopping now and then to warn against alluring side-paths which lead to false conclusions, or to show that what seems an obstacle is but a shadow. First, then, the question should be explained with a view to pointing out precisely what is to be proved. Next it is well to indicate in a general way the lines of proof to be employed, that the argument may be followed the more readily. Yet it is not always wise to reveal everything at the outset, especially when addressing those who are prejudiced. There are times when it is best to omit entirely this preliminary outlining of the intended course.

The question having been clearly explained and the general plan of the proof to be followed having been briefly outlined, time should be taken to present the pertinent facts. That is, such information must be given as is necessary for a clear understanding of the argument. Presenting the facts—all of them—and explaining their significance in a sympathetic, discriminating manner is often the most vital part of an argument. Burke, one of England's ablest

debaters, sometimes devoted over a third of a speech to a clear statement of facts. Lincoln, it is said, won his law cases largely through his patient, thorough way of spreading out before judge and jury all the facts, rather than through shrewdness in argument.

Finally, the various lines of proof should be presented in whatever order seems best for the occasion. It may be necessary to begin with a proof that is reasonably strong, merely to capture attention; but when it is possible to do so and still hold attention from the outset, it is best to use the climax order, reserving till the last the most telling argument. As to when possible objections should be met, there can be no hard and fast rule save this general one: meet them as soon as it is suspected that they are interfering with the reception of the proof, sometimes even anticipating them, giving them no chance to take root. That is, at all times keep the way clear to a right conclusion.

Here are a number of final cautions:

1. Remember that mere assertion is not argument. Saying a thing twenty times, even in a very loud voice, does not make it true.

2. Do not rest content with one line of proof when several are available.

3. On the other hand, refrain from advancing weak arguments. It is more effective to drive home one point through forceful illustration or varied restatement than to advance several points freely. A single hard blow, well directed, is better than a dozen light taps.

4. Not every argument advanced by an opponent calls for extended answer. Brush aside whatever is flimsy; save energy for whatever is really vital.

5. Bare statistics seldom take hold. Facts must be interpreted, translated into pictures. Be graphic.

6. Be clear, be brief, presenting your views in orderly fashion. Aid your listeners in getting easily what you have to offer.

7. Remember that dignity, earnestness, and courtesy are better weapons than jocularity or ridicule.

8. Be fair. Win squarely or not at all.

EXERCISE 16

A proposition should be so simply and clearly stated that there can be no doubt in regard to what it means; for if one side understands the question in one way and the opposing side in another way, there can be no fair contest. Many school debates end in a tangle because this matter is not properly attended to; and in the world at large it is probably true that wrangling and the hard feelings sure to follow are due less to a real difference in opinion than to carelessly worded and carelessly interpreted statements.

Point out words in the following propositions which are too indefinite. Try to so restate each proposition that it will be no longer vague.

1. Sunday recreations should be prohibited. 2. Girls should be taught manual training. 3. Cheap books ought not to be circulated by public libraries. 4. It is wrong to hunt and fish. 5. Polar expeditions do not pay. 6. Too many hours a day should not be devoted to excerise. 7. Everybody should attend church. 8. City stores should close half a day a week during warm weather. 9. The poor are better off than the rich. 10. Too much time spent in study is unprofitable. 11. Cheap literature does more harm than cheap dramatic performances.

EXERCISE 17

Select two propositions from those found below. Find three reasons in support of each and three against. Arrange these

arguments in the order of their importance, placing the strongest last.

1. Two half-holidays a week would be better for public schools than one whole holiday.
2. Two sessions, one in the forenoon and the other in the afternoon, would be better for our school than the present single session.
3. Monday would make a better school holiday than Saturday.
4. All cats should be exterminated.
5. Girls should contribute money to help defray the expenses of the school athletic association.
6. If a street car is crowded, able-bodied men should offer their seats to ladies who are standing.
7. The use of firearms should be taught in all public schools.
8. Our school should publish a monthly magazine.

EXERCISE 18

Take one of the arguments which you advanced in the preceding exercise and, using it as the first sentence of a paragraph, add a number of sentences reënforcing it. Explain, illustrate, or do whatever you think necessary to make your contention effective.

EXERCISE 19

Take one of the arguments which you advanced in Exercise 17 and try to show that it is weak or wholly false. Be as painstaking as if a great deal depended on the result—as if, for example, the winning of an important debate depended on what you may say.

EXERCISE 20

Let the class select a proposition, perhaps one found in Exercise 3 or Exercise 4, and discuss coöperatively what would be the very best way to defend or oppose it. Enter into the task with the same earnestness that would be shown if you were preparing to meet a debating club from a rival school.

EXERCISE 21

Let the instructor appoint some one to prepare a six minute defense of a proposition which the class has selected. Let the remaining members of the class prepare to overthrow this defense. The first speaker should be given three minutes at the close of the hour for rebuttal—that is for answering the arguments brought up against him.

EXERCISE 22

Let every pupil come to class prepared to advance arguments for or against one of the following propositions, previously selected.

The instructor will arrange in parallel columns on the blackboard arguments given for and against the proposition. As often as an argument is fairly refuted by any one, a line will be drawn through it. At the close of the period a vote will be taken to determine on which side the weight of argument lies.

1. The girls should have an athletic association as well as the boys. 2. Pupils ought not to try to earn money while attending high school, unless compelled to do so to support themselves. 3. Latin is a more useful language than French. 4. Every boy should be taught how to use firearms. 5. Football should be abolished. 6. Badges of honor should be given for excellence in scholarship, just as now they are given for success in athletics. 7. The school paper is of as much importance as the school athletic association. 8. Tennis is a better game than golf.

EXERCISE 23

Let the class select four members to debate one of the following propositions, or a proposition selected from some previous exercise, a week to be given for preparation. Those not selected will have the privilege of volunteering on either side.

1. The orator exerts a greater influence than the editor. 2. The

dramatist exerts a greater influence than the novelist. 3. Shylock is a nobler character than Isaac of York. 4. Rebecca is a nobler woman than Rowena. 5. The posting of advertisements on billboards should be prohibited by law. 6. The millionaire is more to be pitied than the man who has an income of fifteen hundred dollars a year. 7. The publishing of cartoons of the President should be prohibited by law. 8. The dog is a nobler animal than the horse. 9. The doctor's profession is nobler than the lawyer's. 10. Two years of travel constitutes a better preparation for life than four years in college.

EXERCISE 24

Defend either side of one of the following propositions:

1. A private workshop is better for the average boy than a library of one hundred well-chosen books. 2. A sailboat would be better for me than an automobile. 3. Our school should have an athletic field. 4. Birds reason. 5. The boy who lives in the country is more to be envied than the boy who lives in the city. 6. It is dishonest to get aid from a fellow pupil. 7. It is useless to own books, if one has access to a good public library. 8. Lee was a greater commander than Grant. 9. The navy did better service, during the Civil War, than the army. 10. Youths under fourteen should not be allowed on the street after nine in the evening, unless accompanied by some older person. 11. Candidates for public office should be compelled by law to give an account of their election expenses. 12. The presidential term should be eight years, and one who has held the office for one term should be ineligible for reëlection. 13. Trading stamps and premiums should be forbidden by law. 14. Failure to vote at municipal elections should be made by law a punishable offence. 15. The telegraph business should be conducted by the government, in connection with the postal system.

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A Turbulent Stream

A Scene in Bruges

CHAPTER VII

LETTER WRITING

A LETTER is but a composition of an extremely practical kind. Therefore whatever drill we give ourselves in telling in a pleasing manner what we have heard or read or seen, what we have experienced or what we believe, should help us to write better letters. In a way, then, all the exercises in the earlier chapters of this manual are preparatory to this chapter, which deals exclusively with letters, especially with the rules or conventions which careful correspondents observe. We shall consider first the business letter, then the social and the formal.

THE BUSINESS LETTER

Every complete business letter has seven parts. They are as follows:

The **heading,** which tells where and when the letter is written.

The **address,** which tells to whom the letter is written, and where he lives.

The **salutation,** or greeting—*Dear Sir,* for example.

The **body,** or letter proper.

The **leave taking,** such as *Very truly yours.*

The **signature,** of the writer.

The **superscription,** or that which appears on the envelope.

Perhaps the best way to fix in mind how these parts should be arranged will be to examine them one or two at a time through illustrations.

The **heading** is placed in the upper right-hand corner of

the first page, an inch or so from the top and fairly near the right-hand edge. It may be arranged in two lines or three, two being preferable, perhaps, except when the letter-sheet is small. In either case, it is well to place the date on a line by itself.

MODEL 1: *The Heading*

158 Corporal St., Hartford, Conn.
Oct. 26, 1914

Notice the order of the items—street address, city or town, state, date—and their symmetrical arrangement. Notice too the punctuation: periods after abbreviations only, the items separated by the comma when two or more appear on the same line, but no comma at the end of a line. Some writers punctuate the heading differently, however. In Model 1, for example, they would place a comma after the first line and a period after the second. But the prevailing custom seems to be to place points only where they are actually needed for clearness. A common fault in writing headings is the crowding of the items, placing them too near the side of the letter-sheet or too near the upper edge.

When printed or engraved, the permanent part of the heading—that is, the firm name and address—is usually centered as in Model 2; yet practice varies considerably. After all, the one thing essential is that all the items appear.

MODEL 2: *Printed letter-head*

THE NEW YORK PUBLIC LIBRARY
CIRCULATION DEPARTMENT
97TH STREET BRANCH, 112 EAST 96TH STREET

October 26, 1914

The **address** begins a space or two below the heading and at the same distance from the left edge of the sheet as the written page is to be. The items are, usually, arranged symmetrically in three lines as in Model 3. Here, as in the heading, no punctuation is needed at the end of each line,

MODEL 3: *Heading, address, and salutation*

158 Corporal St., Hartford, Conn.
Oct. 26, 1914

Messrs. Ditson, Spalding, & Co.
21 Elk St.
Philadelphia, Pa.
Gentlemen:
I have received your letter dated October 22, in

except where the period follows an abbreviation, though some prefer to place a comma after each of the first two lines. The address should never be omitted from a business letter.

The **salutation** comes a space or two below the address, the same margin being left as is to be preserved in the body of the letter. In a business letter it is always followed by a colon. *Dear Sir*, *My dear Sir*, *Dear Madam*, *My dear Madam*, *Gentlemen*, and *Mesdames* are the common salutations in business letters, the last two being used in letters to firms. *Mesdames* is the French plural of *Madam*.

The **body,** or letter proper, should begin a space below the salutation, and, preferably, below the colon following the salutation, as in Model 3. There are no set rules to follow in drafting the body of a letter, yet here are hints which may be of service:

1. Preserve a liberal margin at the left. A margin at the right, even though irregular, gives a much better appearance

to the page than lines crowding well toward the edge. Under no circumstances should a syllable be divided to make a line come out even.

2. When the letter is to contain but a few lines, be careful not to crowd the writing into the upper third of the sheet. Begin the heading lower down and shorten the lines. On the other hand, do not crowd the closing lines merely to avoid using another sheet.

3. Proceed to what you have to say as directly as you can, avoiding cheap and time-worn openings such as *Your esteemed favor of the 10th inst. received and contents noted* and *Acknowledging your favor of recent date, would beg to say.* Such beginnings, once popular, are now carefully avoided by the better class of business houses. Letters are no longer commonly characterized as *valued* or *esteemed*, nor are they called *favors of recent date*. Correspondents are avoiding *In reply to same, would say*. Instead, more direct and simple beginnings are preferred, for example, *We have received your letter dated August 15 asking*, etc.

4. Avoid abbreviations, contractions, and subjectless sentences. Write *Your letter*, not *Yours; Your letter dated August 15*, not *Yours of the 15th inst.*, though *ult.*, *inst.*, and *prox.* are still sometimes used to indicate last month, this month, next month; *We have intended*, not *Have intended*. A business letter should be brief and to the point; yet brevity should not be sought through bewildering abbreviations.

5. Be courteous. The business letter of today is as politely phrased as the social letter. All indications of haste, such as the undotted *i*, the uncrossed *t*, lines crowded at the end, neglected paragraph indentions, and, above all, scrawling penmanship are, though seldom so intended, disrespectful.

6. Avoid humor; avoid eccentricity. In the long run the clear, plain, simple letter proves most effective.

The **leave-taking,** sometimes called the *complimentary close*, should come a space below the body. Its position is indicated in Model 4. The common forms in business

> I inclose a check for ten dollars and fifty cents, the amount due according to your price-list.
>
> Yours truly,
>
> William H. Burbank

MODEL 4: *Leave-taking and signature*

letters are *Yours truly*, *Yours very truly*, and *Very truly yours*. Note that only the first word of the leave-taking begins with a capital, and that the last word is followed by a comma. It is best not to conclude the body of a letter with a sentence beginning with a participle and tacked on to the leave-taking. Instead of *Hoping we may hear from you soon, we remain*, etc., write simply *We hope we may hear from you soon. I remain*, once popular, is slowly disappearing. Indeed elaborate, conventionalized endings are as undesirable as elaborate, conventionalized beginnings. *Yours very truly*, progressive firms are agreeing, is all that politeness requires.

The **signature** comes a space below the leave-taking and near the right edge, as shown in the model. In business letters it is well for the writer to use the name he wishes the correspondent to use in reply. Confusion sometimes arises in connection with the signatures of women correspondents. If, for example, a firm receives a letter signed *Mary Alton Clarke*, there is no way of telling whether the reply should be addressed to *Miss Mary Alton Clarke* or to *Mrs. Mary Alton Clarke*. Moreover a Mrs. Clarke might use the signature

Mary Alton Clarke yet wish to be addressed as *Mrs. John K. Clarke.* There is no one rule which all careful correspondents follow in such cases. The simplest device employed by unmarried women is to place *Miss* in parenthesis before the name, thus: *(Miss) Mary Alton Clarke.* The married woman may indicate her married state in a similar way, placing (*Mrs.*) before her name. In case she wishes to be addressed in her husband's name, she may use either of the devices indicated in Models 5 and 6.

Very truly yours,
Mary Alton Clarke
(Mrs. John K.)

MODEL 5: *Signature of married woman*

Very truly yours,
Mary Alton Clarke

Please address
Mrs. John K. Clarke

MODEL 6: *Signature of married woman*

The proper arrangement of the **superscription** varies with the shape of the envelope. Usually it occupies the lower half of the envelope, the lines being arranged symmetrically, the last letter of the last line a little nearer to the right edge than the first letter of the first line is to the left edge. Note the order in which the items are given: name, street address, city, state. The postal regulations call for a fourth item, the county, but this is often disregarded. If used, it should be on a line below the city or town. If the place is on a rural delivery route, the Rural Route or R. F. D. No. 00 takes the place of the street address. Note also that punctuation marks are not used at line-ends, except the period following an abbreviation; yet it should be stated

that some still prefer to place a comma after each line except the last, and a period after the last. Here are a few hints in regard to superscriptions:

MODEL 7: *Superscription*

Miss Mary Alton
234 Spangler Avenue
Philadelphia
Pennsylvania

MODEL 8: *Superscription*

Mr. John H. Williams
9521 Calumet Avenue
Chicago, Illinois
Care of Mr. Edward F. Jones

1. See that the envelope is right side up before addressing it.

2. Place the stamp where it belongs—in the right-hand corner, not upside down nor diagonally, and see that it is firmly affixed.

3. Write the address very plainly, remembering that it is safest to give the name of the state in full. Common as it is to write merely *City* or *Town* when sending in-town letters, the practice is not commendable.

4. In writing to a person who is away from home—for example, staying with a friend—send the letter *Care of* the one with whom he is staying.

5. It is safest for the sender to write his name and address in the upper left-hand corner. Millions of pieces of mail matter are received at the Dead Letter Office yearly, many of which cannot be returned to the senders because their addresses are not known.

Social Letters, Informal and Formal

Social letters are of many kinds, ranging from the hastily written letters which boys send one another to the very formal engraved wedding invitation. To discuss in detail all the kinds would require more space than can be spared in this volume. We will therefore confine our attention pretty closely to the ordinary friendly letter, the kind that the average person is called upon to write most often, noting especially how the conventions governing such a letter differ from the conventions of business correspondence.

First let us consider the **heading** of the social letter. Here there are two things to be noted: the heading is sometimes abridged or shortened; the items forming the heading are sometimes, though by no means always, placed below the body of the letter instead of above it. It is abridged when some of the items are unnecessary, as they might be in a home letter written by a boy to his absent father, or in a very informal note between close friends. One item, however, is never omitted, the date. The position of the address of the writer and the date, when they follow the body of the letter, is shown in Model 9.

Sincerely yours,
Mary Alton Clarke

158 Corporal Street
Hartford, Conn.
October 29, 1914

Model 9: *Address and date coming last*

The **address** of the one for whom the letter is intended is omitted entirely except in letters to strangers, to those with whom we are but slightly acquainted, and to those holding positions of honor. In what may be called intimate or private correspondence it is quite unnecessary. When employed, it is sometimes placed below the body of the letter, in which case the address of the sender and the date must precede the body of the letter as in business correspondence. The arrangement is shown in Model 10.

What the **salutation** should be depends on the character of the letter. *Dear Sir*, *My dear Sir*, *Dear Madam*, and *My dear Madam* are used in letters to strangers or to those with whom we are not intimately acquainted. In strictly social correspondence, *Dear Mr. Blank*, *My dear Mr. Blank*, *My dear Mrs. Blank*, and *My dear Miss Blank* are preferred. It is not necessary to give the scores of informal and affectionate salutations, of which *Dear John* and *My dear Mother* are simple types. It may be well, however, to warn against the following: *Dear Miss*, *Kind Friend*, *Friend John*, and *Dear Prof.* It is better to write *My dear Miss Blank*, *Dear Mr. Blank*, *Dear John*, and *Dear Professor Blank.*

Very truly yours,
William H. Burbank

Mr. John C. Calhoun
127 Kilbourn Avenue
Detroit, Michigan

MODEL 10: *Address below signature*

In social letters as in business correspondence, it is well to avoid elaborate introductions, especially the lengthy apology for not having written sooner, and the profuse acknowledgment of a previous letter. It is especially impolite to begin *As I have nothing else to do, I will write*, etc.

Better an abrupt beginning than one made up of time-worn phrases; nor is it necessary to waste energy in gliding gracefully from the body of the letter to the formal leave-taking.

The **leave-taking** and **signature** in social letters do not differ materially from what may be found in business letters; though in friendly letters they may become extremely informal.

Letters to state officials and to others of high social standing are governed by rules of etiquette familiar to but few. In Manly and Powell's *Manual for Writers*, published by The University of Chicago Press, may be found thoroughly reliable information concerning these rules. The following table is made up of selections, taken by kind permission, from this work. In this table the term *close* is employed where we have used *leave-taking*, and *envelope* where we have used *superscription*. In formal correspondence where the table applies, the address of the one to whom the letter is sent is ordinarily placed at the end as in Model 10, though it may correctly precede the body of the letter as in business correspondence.

President of the United States

Name and address: The President, Washington, D. C.
Salutation: Sir: (or, less formal) Dear Mr. President:
Close: Yours very truly,
Envelope: Same as given for name and address.

Senator

Name and address: The Hon. Shelby M. Cullom, United States Senate, Washington, D. C.
Salutation: My dear Senator: (or, more intimate) Dear Mr. Cullom:
Close: Yours very truly,
Envelope: Same as given for name and address.

Congressman

Name and address: The Hon. J. R. Mann, United States House of Representatives, Washington, D. C.
Salutation: Dear Sir: (or, more intimate) Dear Mr. Mann:
Close: Yours very truly,
Envelope: Same as given for name and address.

Governor

Name and address: The Hon. E. F. Dunne, Executive Mansion, Springfield, Ill.
Salutation: Dear Sir: (or, more intimate) Dear Governor Dunne:
Close: Yours very truly,
Envelope: Same as given for name and address.

Mayor

Name and address: The Hon. Carter H. Harrison, Mayor's Office, Chicago, Ill.
Salutation: Dear Sir: (or, more intimate) Dear Mr. Mayor:
Close: Yours very truly,
Envelope: Same as given for name and address.

Judge

Name and address: The Hon. Henry A. Freeman, State Circuit Court Building, Chicago, Ill.
Salutation: Dear Sir: (or, more intimate) Dear Judge Freeman:
Close: Yours very truly,
Envelope: Same as given for name and address.

President of a University

Name and address: President Harry Pratt Judson, University of Chicago, Chicago, Ill.
Salutation: Dear President Judson: (or, more formal) My dear Sir:
Close: Yours very truly,
Envelope: Same as given for name and address.

Archbishop

Name and address: The Most Rev. John Ireland, D.D., Archbishop of St. Paul, Cathedral, St. Paul, Minn.
Salutation: Your Grace: or, Sir:
Close: Any of the ordinary forms, such as Very truly yours, or

Yours sincerely, will be found in good taste; if the writer is a Catholic, the words "Sincerely yours in Christ" should be used.

Envelope: Same as given for name and address.

Bishop

Name and address: The Rt. Rev. James A. McFaul, D.D., Bishop of Trenton, Trenton, N. J.

Salutation: Right Reverend and dear Bishop: or, Right Reverend Bishop: or, simply, and perhaps more commonly, Sir:

Close: Same as that given for an archbishop.

Envelope: Same as given for address.

Dean or Archdeacon

Name and address: The Very Rev. Dean Robinson, St. Paul's Church, etc.

Salutation: Reverend Sir:

Close: Very truly yours, or, Sincerely yours,

Envelope: Same as given for name and address.

A Parish Priest

Name and address: The Rev. John A. Brown, 900 Michigan Ave., Chicago, Ill.

Salutation: Reverend and dear Father: or, Dear Reverend Father:

Close: Yours sincerely, or any of the more formal phrases.

Envelope: The Rev. John A. Brown, Rector of St. John's Church, etc.

A Doctor of Divinity (S.T.D. or D.D.)

Name and address: Add the letters indicating the degree to the name.

Salutation: Reverend and dear Doctor:

Close and envelope: Same as for a parish priest.

To the above may be added the following:

Write 28 West 56th Street, not No. 28 W. 56th St.

Write Dr. John M. Jones, not John M. Jones, M.D.

Write Rev. John M. Jones, D.D., not Rev. Dr. John M. Jones.

Write Professor John M. Jones, not Prof. John M. Jones, M. A.

Write John M. Jones, Esq., not Mr. John M. Jones, if Mr. Jones is a lawyer, or is prominent socially or politically.

Here are a few final words of advice:

1. Use black ink, a good pen, and white paper unruled and unperfumed.

2. Be sure that paper and envelope match. Fold the letter-sheet accurately.

3. When writing a business letter, be brief, clear, courteous. Exclude irrelevant personal matters, and do not try to be facetious.

4. Remember that the charm of a letter to a friend depends largely on its naturalness, or the ability of the writer to express himself freely, yet perhaps with greater care than he employs in conversation.

5. Be assured that letter writing, the most practical of all forms of composition, is a great art, rarely acquired save through long, patient training. Once acquired, it becomes of immeasurable value, for through it great things are accomplished.

6. Useful as are some of the more recently published manuals giving specimen letters and explaining what is correct in form, they are far less helpful than the published letters of our greatest men and women. Few public libraries are without collections of such letters.

EXERCISE 1

To test the thoroughness with which you have studied this chapter, perform the tasks and answer the questions found below.

1. Name the seven parts of a complete letter. Draw a rectangle to represent a sheet of letter-paper; then indicate by means of lines the proper position of each of the seven parts. Would the diagram you have made do equally well for a business letter, a social letter, and an informal note? If not, what changes should be made? Explain carefully under what circumstances some of the seven parts may be omitted or shortened.

2. What information is given in the heading? In what order are the items arranged? What item of the heading should never be omitted? May this item be placed elsewhere than in the upper right-hand corner of the first page? How should the heading be punctuated? If the address given in the heading is not the one to which the writer wishes a reply sent, how should this be indicated? What have you noticed with disapproval in regard to the headings of letters that you have received? What difficulty have you experienced in making the heading look neat and attractive?

3. What is the proper position of the address? Why is the address necessary? Under what conditions may it be omitted entirely or in part? When may it be placed below the body of the letter? Why in a business letter is it better to place the address above the body of the letter? How should the address be punctuated?

4. Where should the salutation be placed? How should it be punctuated? What words should begin with a capital? What is the proper salutation in a letter to a business firm? in a letter to an unmarried woman with whom the writer is not acquainted?

5. Where should the body of the letter begin? Why in answering a letter is it well to refer to it by date? What two objections can you make to this beginning: *As I have nothing else to do, I thought I would write you a letter?* What other ways of beginning letters are you warned against in this chapter? What inappropriate beginnings have you noted in the letters that have come to you? Is it well to begin a social letter with the statement that your health is good, then express a hope that your correspondent is also in good health?

6. Give the more common forms of leave-taking. What punctuation mark follows the leave-taking? Which is correct, *Yours Truly* or *Yours truly? Yours respectively* or *Yours respectfully?* Why is it a bad plan to lead up to the leave-taking with a phrase beginning with *Hoping* or *Trusting?* Under what circumstances is *Yours respectfully* more appropriate than *Yours truly?* Which do you prefer in a business letter, *Yours truly* or *Very truly yours?*

7. Explain where the signature should be placed. In letters that you have received, what have you found to criticize in regard to the position of the leave-taking and signature? In a business letter or a letter to a stranger, how should a woman indicate the title by which she desires to be addressed in reply? What else besides the leave-taking and signature may be placed below the body of the letter?

What is the best thing to do if you find that all but the leave-taking and signature will go on one page,—crowd these two items in at the bottom of the page, write them in the margin, put them at the top of the next page, or rewrite the letter?

8. What items should appear on the envelope and in what order? Draw a rectangle the size of an envelope and indicate by lines how the items should be spaced. Give the five "hints" on addressing envelopes, found on a preceding page. What faulty superscriptions have you noticed in letters that you have received? What faults are you yourself conscious of in the envelopes you address?

9. What have you noticed in the directions given in this chapter that seems to you contrary to accepted usage? What has the chapter failed to explain that you should like to ask about?

10. What reply would you make to one who says (a) "It isn't necessary for me to learn how to write letters; I mean to have a stenographer to attend to my correspondence." (b) "Who cares about how a letter is punctuated or how the parts are arranged? What the letter says is the main thing." (c) "Letter-writing isn't in my line. I never could write a respectable letter and I never shall be able to." (d) "Some of the best letters I've ever received have been hastily scrawled affairs, more blots than punctuation marks." (e) "Many a business man has made his fortune without being able to write more than his name."

CHAPTER VIII

EXERCISES IN LETTER WRITING

THE preceding chapter explains what are the seven parts of a complete letter and how they should be arranged. But letters are of many kinds; no one set of directions will do for all occasions. It will be well, therefore, to examine a number of typical specimens. In connection with the specimen letters found in this chapter are a few questions designed not alone to call attention to points which otherwise might escape notice, but to provide opportunity for discussion in regard to matters of taste. Following the model letters are exercises, undoubtedly necessary; for it is one thing to know how letters should be written and quite another thing to be able to write good ones.

1

158 Corporal St., Hartford, Conn.
Oct. 25, 1914

Messrs. Ditson, Spalding, & Co.
21 Bow St.
Philadelphia

Gentlemen:

Please send by Adams Express the following articles:

1 doz. Keepwell tennis balls	$4.00
1 Kramer racket, 16 oz	4.00
1 Kramer racket, 14 oz	4.00
1 tennis net, "Quality A"	1.60
1 marker	.75

You will find inclosed a check for the proper amount.

Yours truly,
William H. Burbank

Copyright by Taber-Prang Art Co.

SONG OF THE LARK

Beatrice D'Este

How else might the heading have been arranged? Is the comma after *Spalding* necessary? Should *Philadelphia* have been followed by *Pa.*? Why is it a good plan, in a letter containing an order for goods, to place each item in a separate line? Would anything be gained by placing a punctuation mark at the end of each line in the list? Why was it well to mention the check? In signing a letter, business or social, is it well to abbreviate one's name, using *Geo.* for *George, Wm.* for *William, Chas.* for *Charles?*

2

DITSON, SPALDING, & CO.
DEALERS IN ATHLETIC GOODS
21 BOW STREET, PHILADELPHIA, PA.

Philadelphia
Oct. 29, 1914

Mr. William H. Burbank
158 Corporal St.
Hartford, Conn.

Dear Sir:

Accept our thanks for your letter dated October 25, containing an order for tennis goods and your check for fourteen dollars thirty-five cents. We are sending the articles by today's express, charges paid. You will find inclosed a receipted bill.

Very truly yours,
Ditson, Spalding, & Co.

Is *Pa.* in the printed heading necessary? Was it necessary to repeat Philadelphia in the heading? Was it wise to acknowledge receipt of the customer's letter and give its date? If the term inst. had been used, what would have taken the place of *dated Oct. 25?* What does *25th ult.* mean? Would it have been better to conclude with *Thanking you for this order and soliciting your further patronage, we beg to remain,* or is the conclusion as it now stands in better

taste? Would *Gratefully yours* be any better than *Very truly yours?*

3

123 Garden Street
Maplewood, Vermont
Nov. 27, 1914

Messrs. Cairn & Company
29 Mayflower St.
Boston, Mass.

Gentlemen:

The Round Table, a Literary club in Maplewood High School, is making a study of the art of letter writing. Your local representatives, Messrs. Wood & Cowles, suggest that perhaps you would be willing to send us a few samples of stationery illustrating what you consider to be correct in quality and style.

Very truly yours,
Alice Helene Tolles
Secretary of the Round Table

How does the arrangement of the heading differ from that found in the first two letters? What is the uncontracted form of Messrs.? If the members of the firm of Cairn & Co. were women instead of men, what would be the correct salutation? Why did not the secretary of the Round Table place (*Miss*) before her name? Which of the following do you prefer?

(a)
Very truly yours,
(Mrs.) Mary Anne Evans

(b)
Very truly yours,
Mary Anne Evans
(Mrs. Edward K.)

(c)
Very truly yours,
Mary Anne Evans

Please address
Mrs. Edward K. Evans.

In a business letter is it necessary for a married woman to

use her given name (Mary Anne, for example), or should she use her husband's name (for example, Mrs. Edward K.)? Would Miss Tolles's letter have been better had it contained a longer account of the Round Table? For example, she might have stated that the club was basing its study on the published correspondence of Longfellow, Stevenson, Lamb, and one or two other prominent authors.

4

CAIRN & COMPANY
FINE PAPER MANUFACTURERS
29 MAYFLOWER ST., BOSTON, MASS.

Miss Alice Helene Tolles
123 Garden St.
Maplewood, Vt.

My dear Miss Tolles:

Your letter dated November 27 has been received. We will make up for you three folders showing styles of high grade papers in different sizes, and arranged in such a way that they can be exhibited conveniently. It will take several days to prepare these folders; we will, however, send them as soon as possible.

Yours very truly,
Cairn & Company

In what respects is this a good letter? Why did not Cairn & Company use *Dear Madam* in the salutation?

111 Pine St.
Deerford, R. I.
Oct. 27, 1914

Dear Sir:

Permit me to thank you for your letter published in a recent issue of the Morning Chronicle. We boys feel precisely as you do about the matter. It does seem as if in a city containing so many parks there might be found some place where football could be played.

We realize that the game is not one that helps grass to grow, and that spirited contests often attract noisy crowds. Doubtless there are still other drawbacks. Yet surely there are good points enough to overbalance the bad ones, and the game deserves a public field. It is therefore a great pleasure to have you champion the cause.

You will pardon me, I hope, for sending you this note. Your letter pleased me so much that I have allowed myself to forget that you are a stranger, and probably too busy to read a boy's letter.

Respectfully yours,
John Hartley Hale

Mr. Henry Clark Wilson
38 Schumann Terrace

Can you think of any reason why, in social letters, the address is often found at the close, whereas in business letters it is usually found at the beginning? Would *Henry Clark Wilson, Esq.* be better than *Mr. Henry Clark Wilson?* Would it be correct to write *Mr. Henry Clark Wilson, Esq.?* Why, in this letter, is the leave-taking *Respectfully yours* appropriate?

6

38 Schumann Terrace
October 29

My dear young friend:

Few men are too busy to read a carefully written letter from a schoolboy, especially if it contain a compliment. At any rate, I have read your letter with interest.

Just what can be done to bring about the end we both desire, I do not at present clearly see; but perhaps some way will appear before long. It occurs to me as I write that I might, temporarily, help out by letting the boys use my lot, corner of Broad and Lincoln streets. It is not perfectly level, and there is a muddy spot in one corner which would have to be filled in. To remedy this defect would cost but little, however, and I think I could attend to it.

If the plan pleases you, will you not call at my house Friday evening at eight that we may talk it over?

Yours very truly,
Henry C. Wilson

Do you approve of the salutation, or would you prefer *My dear Mr. Hale?* Should Mr. Wilson have written, below the letter and to the left, *John Hartley Hale,* or would that have been too formal? Why is the heading left incomplete?

7

246 Capron St.
January 4

Mrs. John C. Simpson
239 May Street
Dear Madam:

Through your advertisement in tonight's Times I learn that you wish to employ a girl to read to you and write letters from dictation. If you think I am qualified to fill the position I shall be glad to call at your home whenever it may be convenient for you.

I am seventeen, a high school senior, not unusually skilled as a reader, but able to write with a fair degree of correctness. By permission I refer you to Principal Wilbur F. Howells, who may be addressed at the high school.

Very truly yours,
Adele M. Peberdy

Do you like this letter? Can you think of ways in which it might be improved? Why, ordinarily, should a letter of application be brief? What should a letter of application contain? Account for the incompleteness of the heading and the address.

8

23 Capen St., Englewood, N. J.
Sept. 8, 1913

To the Postmaster
Englewood, N. J.
Dear Sir:

Until further notice, please forward my mail to Round Pond, Maine.

Yours truly,
Alfred M. Hicks

Why is it unnecessary to give the postmaster's name? Some prefer, in a letter of this kind, to omit the salutation and the leave-taking; what is your preference? Would it not be well for you to get from your local post-office the printed form used in forwarding-notices and see how it is worded? Are newspapers and magazines forwarded free of charge? Are letters? Are postcards?

9

THE BLANK MAGAZINE
BOSTON, MASS.

December 9, 1913

Mr. Alfred B. Clark
Cleveland, Ohio

Dear Sir:

We are greatly pleased with your suggestion of putting The Blank Magazine into the hands of your classes. We should like very much indeed to have you try it. You can have any number of the magazines you wish, either of the same date or different dates, at just enough to cover cost, 3½c a copy. If you buy a thousand, the price will be $35.00, and ten would cost thirty-five cents. We do not try to make any profit on school orders, and are pleased to say that thousands of copies of our magazine are used in the schools of this country.

Having said so much, you may be surprised at our opinion that it would not be advisable for you to purchase copies to give to pupils. They will simply consider it an advertising scheme, and the gift will cheapen the paper in their minds. Those who have tried the plan are convinced that the pupils will appreciate the magazines ten times as much if they contribute a few cents to pay for them. You will pardon us, we are sure, for making this suggestion.

Yours very truly,
Black, White, & Co.

Criticize this letter, noting particularly its good points. How do you like such endings as *Hoping that we may hear from you soon, we remain; Trusting that we may be favored with an early reply, we remain?*

10

Dear Miss White:

Please excuse me for being absent yesterday, and for not being prepared to recite today's lessons. Mother was ill, and I was needed at home.

Yours very truly,
Alfreda Roeder

June third

Which, if any, of the following do you like? (a) *Please excuse Jane's absence owing to sickness.* (b) *Please excuse Jane as she was sick and oblige Yours truly, Mrs. Brown.* (c) *Jane being ill was the cause of her absence. Please excuse her.* (d) *Please excuse Jane's tardiness owing to the car was late.*

Which is better, *Please excuse Jane's absence yesterday as she was too ill to attend school*, or *Please excuse Jane for being absent yesterday. She was too ill to attend school?*

Criticize the following: (*a*) *John has been sick for the passed two days. Therefore could not attend school.* (*b*) *Would you please excuse John for being absent on Mon. Nov. 3, 1913.* (*c*) *Kindly excuse John Nov. 3 he had a sick headache.* (*d*) *Kindly excuse John for being absent Monday which was due to illness and oblige.* (*2*) *Please excuse my son, Samuel from being absent Thursday.*

11

Dear Ellinwood:

This will introduce to you my friend John Hartwell, who is to be in Waveland for a few weeks. You will find him a capital fellow, with athletic likings similar to your own. I am sure you will take pleasure in doing what you can to make his stay agreeable.

Yours truly,
Marshall Hagar

84 Edgewood Place
November 24

Is it polite to seal a letter of introduction? What advantage is there in writing, in the lower left-hand corner of the envelope containing a letter of introduction, the words *Introducing Mr.*———? Why, in the specimen letter, is the heading placed after the body and somewhat abbreviated? Under what circumstances should a letter of introduction contain the complete address of the sender? Why should such a letter be brief and contain nothing but the introduction? Why should any letter entrusted to some one to deliver personally be unsealed? Is it well to write *Kindness of Mr. Blank* (the name of the bearer) on the envelope of a letter thus entrusted? Should the address of the one to whom the letter is sent be omitted?

12

Wednesday, 8 a. m.

Dear Tom:

Lunch at twelve today. Come. Don't wear fine clothes, for the ponies need exercising. We shall want to take a long scamper out to the Camp and back. Remember, I never take "No" for an answer. James, who bears this note, has orders to seize you by force if you show the slightest sign of resistance.

Yours,

Pembroke the Terrible

13

69 Peebles Court

My dear Miss Chadwick:

If you have no engagement for Wednesday evening, October tenth, will you not give us pleasure by dining with us informally at seven?

Very sincerely yours,

Margaret Harmon

Saturday, October sixth

14

2251 Girard Avenue

My dear Miss Harmon:

It will be a great pleasure to dine with you Wednesday, October tenth. It was thoughtful of you to remember that mother's absence from home would leave me alone.

Very truly yours,
Elizabeth Chadwick

Monday, October eighth

15

Mr. and Mrs. John Brown
would be happy to see
Mr. and Mrs. Charles Webster
at dinner on Thursday, June twenty-third,
at seven o'clock.
Twenty-three Lear Street

16

Mr. and Mrs. Webster regret that a previous engagement prevents them from accepting Mr. and Mrs. Brown's kind invitation to dine with them Thursday, June twenty-third.

11 Rowe Avenue, June twenty-first

17

Mr. and Mrs. Webster accept with pleasure Mr. and Mrs. Brown's kind invitation to dine with them Thursday, June twenty-third, at seven o'clock.

11 Rowe Avenue, June twenty-first

Notice that the formal invitations, and also the replies to formal invitations, are written in the third person. What other peculiarities do you observe? Usually, formal dinner invitations are engraved, the lines centered as in No. 15. In accepting or declining such an invitation some follow

the same method of centering lines; but this is hardly necessary, though short lines are preferable to long ones. Is it correct to write *I will be pleased to accept your invitation*, etc.?

18

Simsbury, Conn.
October 13, 1913

Dear Mother:

It seems an age since you left us, but I suppose you have barely arrived and begun to "do" the Fair.

The post-cards came, and are almost as pretty as the German ones. We have swapped, because Fay liked mine better than hers, and she has taken her birthday money to buy an album. I have promised to help her put all her cards into it next Saturday, if it happens to be rainy so that we cannot go chestnutting again. Privately, I hope it will be pleasant.

She and I take turns sitting at the head of the table, and you can imagine what a morsel she looked last night, sitting there so erect and dignified in your great carved chair. Katy had another accident with the china—only a common blue cup—and you would have smiled to hear her say, "It doesn't matter," just as kindly as you would have done. And she declined a second portion of pudding, too, though it was the kind she ordered and was very good.

I believe I promised to write you about my new teachers. I was so unreconciled to parting with my dear Mr. Graves, and I even dared to tell him so. But he smiled at me in his own pleasant way, and only said, "You see, Miss Dale, I can't be with you always!" I haven't had time to "size up" the new ones yet, but thus far one of them seems so stern and the other so lovely and expectant that I can't possibly slight either lesson, and so, between the two of them, I see strenuous days ahead.

Your loving eldest,
Edith

P. S. Fay sends love, and says to write to her.

Is Edith's letter properly paragraphed? Do you ever receive letters every sentence in which is treated as if it

were a separate paragraph? Should letters be paragraphed as carefully as other compositions? What suggestions can you give in regard to how a letter-sheet should be folded? Have you noticed that some of the letters that you receive are so interesting that you read them many times, whereas other letters are tossed aside after a single reading? Have you noticed also that it is easier for you to write to some people than it is to write to others? What, then, is the secret of good letter writing?

EXERCISE 1

Draw rectangles to represent envelopes of appropriate size; then write a superscription for each of the eighteen specimen letters given in this chapter.

EXERCISE 2

Inventing appropriate names, direct an envelope to each of the following:

A business firm in Cleveland; a clergyman in Minneapolis; the mayor of an Eastern city; the principal of a high school; a friend who is visiting friends in New Orleans; two sisters whom you are inviting to dinner; the editor of a St. Louis newspaper; the president of the United States; a doctor in Los Angeles; a friend who is spending the winter in London; your mother, who will sail for Europe June 20 on the Lusitania of the Cunard Line; your uncle, who is staying at the Auditorium hotel in Chicago; a friend passing through Baltimore, who is to call at the general delivery window of the post-office for his mail; a lady visiting Mrs. R. B. Sinclair, who occupies apartment 15 of the Normandy, 20 Boxford street, San Francisco; a member of a tourist party which plans to reach the Hotel Suisse, Milan, Italy, by August sixth.

EXERCISE 3

Write the introductory parts—heading, address, salutation—of the letters for which envelopes were addressed in the preceding exercise.

EXERCISE 4

Rewrite the following letter, correcting all mistakes and making whatever changes you may think desirable:

Dec 29—08
2003 Sargeant St.
Hartford—Conn

My Dear Aunt;—Thank you very much for the delightful gift, it is both pretty and also servicable and I shall enjoy using it. Especially since it came from you. I don't see how you ever guessed what I wanted most, you always do though.

I hope you are haveing a glorious time in Bermuda enjoying the beautiful drives about Hamilton. Seeing many interesting things and meeting interesting people. But I suspect you miss the crisp weather of New England and all the things which make our Christmass so fasinating. As I have nothing more to say I will close, wishing you a happy New year.

You're Loving Neice
Charlotte Holt

p. s. Please excuse poor writting.

EXERCISE 5

Rewrite the following letter, improving it in every way that you can:

E. Thomas Vail
Plumbing and Heating Contractor
234 somewhere st.

Boston, Mass., July 20, 1913

Mr J. D. Hicks
Sharp Point. Me

Dear Sir.,

Replying to your favor of the 17th for charge made you for repairing roof, as you understood this was included in the original price of $175.00 please deduct the same. I do not want only what I feel is just and I know you only want the same. I am frank and truthful when I say I did not figure this into the plumbing contract. The time for fixing the roof as charged was 4½ hrs. at .85c $3.83+

Tin. 20 = $4.03 and if you also feel you are entitled to any further credits I ask you to deduct this also as you will always find me only to anxious to play "on the square."

Thanking you for all past favors extended, soliciting a continuance of the same and hoping you are thoroughly enjoying your summer vacation and that your family is well and with best wishes I beg to remain

Yours very truly

E. Thomas Vail

P. S. Could you conveniently send ballance so as to assist me with a good size pay roll Saturday.

EXERCISE 6

Write one or more letters, as your instructor may determine, selecting from the following:

1. To a teacher, explaining your absence from school.
2. To a teacher, asking to be excused from a recitation.
3. To the principal of a school which you wish to enter.
4. To a friend, informing him that he has been elected a member of a club, the nature of which you explain.
5. To the secretary of the club mentioned in 4, declining or accepting membership.
6. To the manager of a school team, asking for a game.
7. To the president of a debating club, arranging for an interscholastic debate.
8. To a school friend, congratulating him on a recently won victory.
9. To the secretary of a college, asking for a catalogue and specimen examination papers.
10. To a school friend, inviting him to lunch.

EXERCISE 7

Write one or more letters, as your instructor may determine, selecting from the following:

1. To the advertising manager of a local paper, asking to have inserted for three issues an advertisement which you inclose.
2. To your postmaster, asking him to forward your mail to a given address for a given time.

3. To the publishers of a magazine, asking them to send you their magazine for one year.

4. To a steamship company, engaging a stateroom.

5. To a newspaper, calling attention to an error in its account of a game.

6. To a business house, ordering a bill of goods.

7. To a merchant, calling attention to an error in a bill rendered.

8. To a relative who has sent you a gift.

9. To a friend, explaining your inability to keep an appointment.

10. To a landlord, asking to have certain repairs made.

11. To a tenant, answering the letter called for in 10.

12. To a hotel proprietor, inquiring what are his rates for August.

13. To the publishers of a magazine, asking them to change the address to which your copy is sent.

EXERCISE 8

Write answers to two or more of the letters called for in the preceding exercise.

EXERCISE 9

Write two or more blackboard notices, as your instructor may determine, concerning the following:

1. A regular meeting of a debating club. 2. The annual meeting of a school athletic association. 3. A meeting of a literary club (program included). 4. A concert by the school glee clubs. 5. A play to be given by a dramatic club. 6. A general invitation to join a school club. 7. An important ball game. 8. An announcement of the results of a club election. 9. An announcement of a coming issue of a school paper. 10. A class election.

EXERCISE 10

Answer two of the following advertisements:

> Wanted: A high school boy who writes a good hand and can spell correctly, to do clerical work afternoons and Saturdays. Apply by letter to J. D. Flynn, 86 Miles Building.

Wanted: High school girl to act as amanuensis afternoons to elderly lady. Apply by letter to Miss Sarah Levermore, 99 Cordial St.

Wanted: Young man about 18 years of age in an insurance office; two years in high school and commercial course desirable. Address, giving references, Insurance, Box 24, Courant office.

Position wanted by a competent gardener; best of references. Address F. D., Box 45, Plaintown.

Boat for sale: 30 by 10; 10 horse power Lathrop engine; full equipment, mostly new; exceptionally roomy cabin. Must sell. Address X, Box 34, Courant.

EXERCISE 11

Perform one of the following tasks:

1. Marjorie is "going abroad." Of course she must have a steamer letter. Write one.

2. Write a letter to a friend, real or imaginary, describing a journey you have taken recently, or a good time of some sort.

3. Write to a classmate, who you may imagine is in a hospital, giving him a breezy account of school happenings.

4. Charles Glegg of 13 Wallace Terrace, Edinburgh, is a friend of yours. The school he attends has no gymnasium; he would like a description of yours. Write to him.

5. Mr. Edward M. Prior of 52 Spangle St., Duluth, is thinking of buying the house you live in. He asks for a detailed description of it. Write to him.

6. If you are a girl, write to a friend, real or imaginary, describing certain costumes that you have admired recently.

7. Write to a friend giving an account of a spirited school debate to which you have recently listened.

8. In a letter to you, Charles finds fault with ——'s novels, which you admire. Reply, defending the author.

9. Mary, with whom you have attended school in the city for years, has moved to a small town. In a fit of homesickness she writes a letter in which she bewails her fate and enumerates the many disagreeable features, both in school and out, of life in a small town. Reply, trying to cheer her, and attempt to show that what seem to be disadvantages may in time prove blessings. Do not simply give enumerations, but enlarge upon each argument till it acquires force.

10. A child has been made a cripple for life by a pitiful accident. Your school is sending him a wheel chair. The days pass slowly for him. Write him the kind of letter you would like to receive under similar circumstances. Why will it not be best to say much about your own sports?

EXERCISE 12

Perform one of the tasks called for below.

1. You are contemplating spending your next long vacation in ———. Write to a friend who has been there, asking for information in regard to such things as you wish to know before making your decision.

2. Answer a letter inquiring about the place in which you spent your last vacation. Imagine that the letter is from a friend of your own age.

3. Your friend———is coming to town with some friends who wish to see the principal places of interest. He writes to you for advice. Map out for him a forenoon, or a whole day, of sight-seeing. Doubtless the party will get hungry; suggest where a good dinner may be obtained. Be very clear in all your statements.

4. Reply to a letter from some one of your own age asking what to read. Do a little more than give the titles of books, but do not interfere with your friend's enjoyment by telling too much about the volumes you recommend.

5. Write a midsummer letter to a classmate, asking him to contribute an article to the school paper. Explain that as editor you have

found it difficult to obtain suitable material for the October number. Discuss the kind of article you think the readers would enjoy, and mention two or three topics on which you think he could write entertainingly.

6. Imagine that you are a college graduate. Write to a schoolgirl who has consulted you in regard to the advisability of joining a debating club.

EXERCISE 13

Write a letter suggested by one of the titles found below, making your plea as forceful as you can. Let the appeal be addressed to some real person, though a fictitious name should be employed. Consider carefully what line of argument is best calculated to stir the emotions of the one to whom the letter is addressed.

1. To a friend, urging him to go to——— college. 2. To a suburban dweller, urging him to patronize the local merchants. 3. To a farmer's son, urging him to attend an agricultural college. 4. To a neighbor, pleading to be forgiven for some offence. 5. To mother, asking permission to spend Sunday with a school friend. 6. To a Junior who is thinking of leaving school, urging him to complete his course. 7. To a young man, urging him to give up a clerkship and become a farmer. 8. To a wealthy graduate of the school, soliciting funds for an athletic field. 9. To a small boy, urging him to release his captive squirrel. 10. To the Governor, urging him to pardon a criminal. 11. To a young man, urging him to go West or South—or remain East, whichever you please. 12. To a voter, urging him to support his party even though opposed to the party's candidate. 13. To a park commissioner, urging him to permit the school to use the parks for athletic contests. 14. To father, who is away from home, trying to persuade him to give you permission to———.

EXERCISE 14

Perform one of the tasks called for below.

1. Write to Mr. K———, cabinet-maker, ordering him to make you a bookcase, or some other article. Give accurate particulars

concerning materials, design, finish, etc. Make clear, if you wish, by means of drawings.

2. You are on a journey. Write a letter home telling about the trip.

3. You have been in a railroad accident. To allay possible anxiety, first telegraph home that you are safe, then write a letter giving particulars.

4. You have witnessed an electric-car accident in which several persons were injured. The electric railway's attorney writes asking you to state, as accurately as you can, all that you saw. Give his letter and your reply.

5. You have moved recently into a new house and are very enthusiastic about it, though you miss some things you had come to like in the old home. Write to a friend about it, making the description of the new home so vivid that your friend will get a correct impression. Be systematic, determining beforehand what order you will adopt in your description. Pay especial attention to your own room, or to some other which particularly interests you.

6. You are off on your vacation, spending a happy summer in a strange land. Imagine that you have crept away from the rest of your party, and are seated, with your portfolio on your knees, looking out upon a scene which fascinates you. Write to a friend, giving the scene in detail.

EXERCISE 15

The tasks in this exercise call for chains of letters. Select the one which appeals to you most strongly.

1. While crossing the Atlantic, you send adrift in a securely corked bottle a brief letter inviting the one who finds the bottle to communicate with you. Write the letter sent adrift, the letter sent by the finder, and your reply.

2. On coming out of a store you take by mistake the wrong bicycle. Discovering your error an hour later, you hurry back to find your own wheel, which you had left at the curb, gone. You advertise. Give the advertisement, the reply received, and your final apology.

3. Mr.——— of ———, a neighboring town, advertises that he has lost a valuable dog, a brief description of which he gives. A reward is offered. You have found a dog answering fairly well the

description given; so you write to Mr.———, asking him to call or send a messenger. But he replies that his dog has just returned; the dog found cannot, therefore, be his. He regrets that he has caused you trouble. Meanwhile your friend ———, who has recently removed to a neighboring town, writes you a letter telling of his first impressions of his new home. Quite incidentally he mentions that he has lost his dog, purchased a short time before his removal. He thinks that perhaps the dog may have preferred old quarters to new, and has therefore gone back to them. You are asked to be on the lookout. You reply, telling of your experience with Mr. ———, and expressing joy that at last you have found the rightful owner. You are surprised that you did not at once recognize the little fellow. You will ship the dog at once. But soon comes back a note stating that the dog has been received; not the right one, however. He asks what he had better do with it. Write the advertisement and all the letters called for by the above circumstances; also write a letter to your invalid uncle, telling him all about your experiences and what finally became of the dog.

4. You write to Mr. A———, who owns a farm on the shores of ———, asking permission to camp next summer on his grounds. You describe the particular spot you have selected, a place you noted while driving by, a year or two ago. Mr. A ——— replies granting your request, but suggesting that you may prefer one or two other spots, which he describes, giving the advantages of each. You write to Jack telling him that you are arranging a camping party for the coming summer and inviting him to join. You give him as many particulars as you think he should know, and add a little advice in regard to what he should carry. Friend Jack replies accepting your invitation. He asks for further information on certain points.

5. You order from a New York firm dealing in camp equipment a bill of goods, giving explicit directions in regard to prices, when and where goods should be shipped, etc. The firm in its reply states that it has not in stock some of the articles desired, and inquires whether it may substitute others.

6. Charles writes from camp a birch-bark letter to Henry, who has been prevented by sickness from joining the party. Henry, on the return of the campers, invites all to dine with him. Write his note to Charles, also Charles's reply. Clyde cannot come. Write his letter of regrets.

EXERCISE 16

Come to class prepared to write, from the instructor's dictation, three or four letters. Make neat copies of these letters and hand them to the instructor the day following.

EXERCISE 17

Imagine that you are in business of some kind. Come to class prepared to dictate to your mates, whom you may imagine to be your stenographers, four letters.

CHAPTER IX

STORY TELLING

It is improbable, though by no means impossible, that any one into whose hands this book may fall will ever become a great novelist. Yet it is doubtless true that many young people—perhaps it is safe to say most young people—have at times a secret longing to be great story tellers. Not a few actually try a hand at it, only to find that longing to be a second Dickens or a second Scott, and trying to be one, and actually becoming one are three very different things. Great story tellers, like great poets, are born, not made.

It often happens, however, that trying hard to do some worthy thing which is beyond our ability helps us in many ways. Trying to write a story, for example, may not produce a masterpiece, but it is pretty sure to increase our respect for those who have succeeded where we have failed. It makes us more sensitive to the beauty and strength of the works of Hawthorne and Poe and the other masters. We read their stories with greater pleasure. Perhaps this is the main reason why a little practice in this line is profitable. But there is another, more practical reason. Back of all fiction lies imagination, the ability to put one's self in another's place. When Mr. Dickens wrote *Great Expectations*, he had to be many other people besides himself; he had to be an honest blacksmith named Joe Gargery, a little lad named Pip, a coarse convict with a vein of gold in his character, a steel-hearted lawyer, and a score of other people, shrewdly imagining what each would do and say under certain conditions. That is what every novelist must

do; that is what you try to do when you write a tale for your classmates. And it is something very similar to this, is it not, that the merchant, the doctor, the teacher, the statesman has to do. It is difficult for any one to succeed in a great undertaking unless he has the power to put himself in another's place; it is difficult for him to succeed unless he has imagination.

Exercising the imagination through story telling ought, therefore, to be exceedingly profitable; it should not be altogether disagreeable. First attempts may be somewhat crude, though they are seldom uninteresting. The beginner often succeeds remarkably well, turning out little stories that are well worth listening to; and through practice many things at first very difficult become easier. For example, there is the matter of finding a plot. We discover sooner or later that there are events in our own lives which, when enlarged upon and changed a little—a story teller has the right to tell things as they might have happened; he need not stick to the truth—make interesting little comedies and tragedies. We train our eyes to see stories lurking back of paragraphs in the daily paper. We form the habit of inventing stories to go with our favorite pictures or to match a face seen but for an instant in the crowded street. No matter where we turn, we see, if our eyes are properly trained, tales well worth telling.

EXERCISE 1

An old story tells that years ago, when pirates infested the seas, a small merchantman laden with dairy products was being pursued by an ill-looking craft, swift sailing and evidently well armed. Capture seemed inevitable, and the commander of the merchantman had made up his mind to surrender. But one of his crew hit upon a clever scheme.

Several tubs of butter were brought up from the hold, and the sides and deck of the ship, save for a little space about the companionway, were liberally smeared with the contents. When the pirates—But never mind the rest of that story. Here is a second:

Years ago, when robbers were a terror to the highways of England, a party of gentlemen and ladies were traveling by coach to London. As they became better acquainted, they fell into conversation; and as was quite natural, their talk drifted toward robberies and what should be done if the coach were attacked. All were more or less nervous, especially one gentleman who confessed that he had with him twenty pounds. A lady more calm than the rest suggested that he hide his money in his boots, a bit of advice which he acted upon at once.

Not many minutes later the robbers actually appeared. The door was thrown open, and a masked villain demanded money. Thereupon the lady spoke up promptly and said, "You will find what you want in that gentleman's boots." Off came the boots, and away went the robber, evidently satisfied with his find. When asked to explain her seemingly unpardonable conduct, the lady declined, for the time being, but invited all the passengers to dine with her the following evening at her London home. After dinner she would explain all to their complete satisfaction. This invitation was finally accepted, though all were highly indignant, especially the nervous gentleman who had lost his twenty pounds. Thus it happened that ———

Complete either of these stories, adding details supplied by your imagination, and introducing conversation wherever it seems best. Perhaps you will prefer to tell your story in the first person, pretending that you are the outwitted pirate, or the nervous gentleman who lost his money.

EXERCISE 2

Let each pupil bring to class four-fifths of a short story. After each has told his fragment of a tale, let the rest of the class try to invent an appropriate ending.

EXERCISE 3

Write a short story based upon one of the following:

1. John and his sister are standing in a badly crowded street-car. He decides to slyly remove her purse from her jacket pocket, meaning to tease her later on when she discovers her loss. But by mistake his hand goes into the wrong pocket—not his sister's at all. Discovering what he has done, an hour later, he tries to find out whose money he has stolen.

2. Articles unclaimed at the custom house are after a while auctioned off. A bedquilt was bought by a poor man at an auction. After being used for many years, it was ripped open and found to contain ———.

3. A gentleman returning from Canada by train brought with him a set of furs for his wife. Thinking to avoid paying duty on them, he persuaded a stranger sitting near him to wear them. The ruse was successful, so far as deceiving the customs officer was concerned, but when he wished the lady to return the furs, she objected. How did the incident end?

4. Some little boys were sailing a clockwork steamer on a small, rectangular reservoir. Setting the rudder at what seemed a proper angle, they launched the craft. The boat took a spiral course, and finally "ran down" in the middle of the reservoir, too far from shore to be rescued by the stone-and-string method. The boat leaked; it must be rescued quickly. The boys could not swim. How was the steamer saved?

5. An anarchist plans to blow up the state capitol. He is crossing the park, towards dusk, carrying a satchel containing an infernal machine securely nailed up in a neat box and set to explode in one hour. Suddenly fear or repentance seizes the anarchist; he must rid himself of the satchel, placing it where no harm will be done. He does not

understand infernal machines. He is very nervous, of course. What does he do?

6. Mary, getting ready for a "company" dinner, finds that she is out of raisins. Throwing a shawl over her head, she rushes down town to get some at the nearest grocery. The street is blocked by a passenger train. Being in great haste, she mounts the steps to gain the other side. The train starts suddenly and timid Mary does not dare to jump off.

7. A lady in charge of an exhibit at the World's Fair, having left her office for a few minutes, found on returning that her camera had been stolen. It was impossible to detect the thief in the crowds of people constantly passing, but it occurred to her that the camera itself might be made to play the rôle of detective; for she recalled that the film was but partly used. On the day previous, while in the country, she had "snapped" two views, one of a country church, the other of a field of daisies.

EXERCISE 4

No doubt you have discovered by this time how difficult it is to make characters talk in a natural manner. Yet the life of a story is often in its dialogue. When drawing a book from the library, do you never run through the volume hastily to see if it contains a liberal amount of conversation? It is excellent practice to imagine what various people would say under given circumstances.

Write a page or two of conversation suggested by one of the titles found below. Use synonyms of he said, *to avoid monotony. Throw in little phrases here and there telling how the characters say this and that—with what facial expression, what gestures, what tone of voice. Bring out the personality of the speakers.*

1. Mary helps Emily unpack her trunk. They talk. 2. Overheard at the bargain counter. 3. A recess time chat. 4. Just before the game, John explains things to his Aunt Mary. Aunt Mary is from the country. 5. A schoolboy tries to persuade his father to buy him a canoe. 6. Two tramps plan the day's campaign. 7. Just before

the battle. 8. A woman with four children and many bundles boards a train. Mary wants a drink, Tommy asks questions, etc., etc. 9. Two dogs discuss their master. 10. The defeated football captain is consoled by his mates. 11. Conversation between a deaf lady and a street-car conductor. 12. A playground quarrel. 13. A country boy and a city boy praise their schools. 14. Tom Sawyer and Little Lord Fauntleroy meet for the first time.

EXERCISE 5

Write a dialogue suggested by one of the topics found below.

1. Two small boys, one of whom has a large red apple. 2. Elizabeth and the agent. 3. Tom and his aunt at the game. 4. The minister and the gardener. 5. Two at the matinée. 6. A group of girls at recess time. 7. Around the camp fire. 8. A heated controversy. 9. Defending a culprit. 10. Two tramps. 11. The tramp and the idle rich man. 12. As the ship leaves the pier. 13. An old tar and a small boy. 14. Defending a favorite author. 15. Rehearsing his piece. 16. Driving a bargain. 17. Overheard on board the train. 18. Two youthful politicians. 19. In the cab of an engine. 20. In the racing automobile. 21. In the submarine. 22. Just before the vessel struck. 23. A mile above the earth. 24. Two grumblers brought together to effect a cure. 25. The elderly lady and the skipper in a fresh breeze. 26. In an elevator stuck between landings. 27. Is it a burglar? 28. Two pines. 29. Two seeds in the ground. 30. The city dog and the country dog. 31. Tabby and Rover. 32. The mouse and the eagle. 33. The violet and the dewdrop. 34. The rose and the thistle. 35. Æsop and Kipling. 36. Darius Green and Wilbur Wright. 37. A story-book character and yourself. 38. An author and one of his characters. 39. Gawain and Gareth, after the quest. 40. Portia and Nerissa, after the fall of the curtain. 41. Shylock and Tubal, after the trial.

EXERCISE 6

Oftentimes in plays, and in story-books too, a character is made to talk to himself—think out loud. Talking to one's self is called soliloquy. It is an ingenious device,

as you can easily see. But soliloquy is more difficult than dialogue.

Imagine any one of the following persons or things thinking aloud, first telling in a sentence or two the circumstances under which the soliloquy occurs.

1. A waste-basket. 2. A school clock. 3. A football. 4. A show-window model. 5. A parrot at the bird-store. 6. A family cat. 7. A striker. 8. An old lady knitting. 9. A ragged man who cannot find employment. 10. A rag picker. 11. The West Wind. 12. An ink-bottle. 13. An old sailor. 14. A broken paddle. 15. A handmirror. 16. A cake of ice in the refrigerator. 17. A worn doorstep. 18. An umbrella left behind in a street car. 19. An old stagecoach. 20. A blind boy. 21. A burglar about to break into a house. 22. A captain just before a great contest. 23. A marooned sailor. 24. Shylock, after the trial. 25. A millionaire.

EXERCISE 7

A monologue is a dramatic soliloquy, or, as it has been cleverly defined, a dialogue by one. A single person's voice is heard, yet the listener easily imagines the presence of others and what they say—just as one may through imagination construct a dialogue through listening to a person who is telephoning.

Write a monologue suggested by one of the topics in Exercise 5, or by one of the following topics. Try to bring out forcefully the character of the speaker.

1. Overheard in a sleeping-car. 2. Persuading mother. 3. It never rains but it pours. 4. Unexpected company to tea. 5. Over the wire. 6. The piazza of a summer hotel. 7. Conducting a recitation. 8. Telling a story under difficulties. 9. The unexpected guest. 10. Waiting for the train. 11. Studying together. 12. Trying to write a composition. 13. At the intelligence office. 14. In the lunch-room. 15. In the potato patch. 16. The young housekeeper marketing. 17. Tommy entertaining callers till his mother comes down.

EXERCISE 8

A reverie differs from a soliloquy in that it is a species of day-dream. There is no exertion as in ordinary thinking; the mind is permitted to wander at will in listless fashion.

Write a reverie suggested by a topic found in the list below or in one of the preceding exercises.

1. By a schoolgirl. 2. By an inventor. 3. By grandmother. 4. By the castaway. 5. By the retired sea captain. 6. By the octogenarian. 7. By the convict. 8. By the family cat. 9. On looking over a bundle of photographs. 10. After the company has gone. 11. While looking out to sea. 12. At midnight.

EXERCISE 9

In the eighteenth century it was the fashion to tell stories in diary form. Sometimes letters were introduced. High school pupils of the present day occasionally employ this device with success, turning out short stories that are bright and readable. Perhaps you can do what others of your years have done.

Write a few pages made up of extracts from an imaginary diary. Do not try to tell a story, unless this comes easily to you, but try to make what you write reveal character—make the reader acquainted with the one whose diary is presented. Perhaps the following titles will prove suggestive:

1. The diary of a small boy. 2. The confessions of a schoolgirl. 3. The diary of a yellow dog. 4. The diary of a soldier. 5. The diary of an electric light.

EXERCISE 10

For want of a nail the shoe was lost; for want of a shoe the horse was lost; for want of a horse the rider was lost.

Thus runs the old saying, reminding us that fiction, indeed life itself, is but a game of consequences. There are few more dramatic tales than one which tells what came of picking up a piece of string lying in the highway.

Imagine a series of incidents suggested by one of the following titles:

1. A ticket forgotten. 2. Missed his train. 3. A white lie. 4. A thoughtless word. 5. A practical joke. 6. Overslept. 7. Stubbed his toe. 8. A gust of wind. 9. Took the wrong satchel. 10. A mistake in punctuation. 11. A snowball. 12. Played truant. 13. A big snowstorm. 14. Lost his laundry ticket. 15. A false rumor. 16. Took the wrong umbrella. 17. Went home by an unusual route.

EXERCISE 11

Invent a short story suggested by one of the following newspaper clippings:

OWNER WANTED FOR VALUABLE INDIA SHAWL

To the editor of the ————:

Recently the people of one of our city parishes were requested to send clothing to the church parlors for charitable distribution. Among others, a package was received from an unknown donor which, upon being opened, was found to contain a very valuable India shawl, which has been appraised as worth several hundred dollars. This article is hardly adapted to the needs of a poor person, nor is it one which such a person could wear without raising questions as to its acquisition. Probably it was sent through mistake, but the owner has not been discovered. If there was a mistake, the owner may communicate with "G.," P. O. Box 496.

That flood at Augusta, Ga., washed away a little old toyshop—Miss Zinn's toyshop—which has been a city institution for a great many years. All the toys went down the river too. Miss Zinn is old now herself, and infirm, and without capital. Some good Augusta women have asked all the grown-ups who as children were made happy

by her toys to drop a quarter apiece into the hat, and put Miss Zinn in a new shop and stock it for her. The kindly *Chronicle* seconds their appeal. "Let's bring together," it says, "the price of a little china doll, a little toy sheep, some building blocks—and rebuild that little old toyshop. In memory of our mothers and grandmothers; for our own children's sake—and our own—let's rebuild it. Where can you buy so much of the kind of thing that money can't buy, for so little?"

At Buffalo, in October of Pan-American year, Conductor —— took compassion on the trouble of a woman with two daughters who had lost her money on the Exposition grounds, and paid their fare (fifteen cents) out of his own pocket. Friday of last week he got an unsigned letter from Philadelphia, reminding him of the incident. Folded in the letter was a new one thousand dollar bill.

Two Hartford youths, brothers, came to South Manchester Monday night, and both were much alarmed as to how to get back to Hartford. One of the boys was about fourteen years old, and the other two years younger. They had with them a horse, which they were leading by a halter. The horse had belonged to their father, but he had sold it, a few days ago, to a South Windsor man, and the two boys had started out Monday morning to deliver it. They lost the road, and instead of going to South Windsor, wound up in South Manchester. The boys were both tired out, for they had been compelled to walk much of the way, they having taken turns riding the horse. It was about nine o'clock when they arrived in town, and it was evident that they could not walk much further. The presence of the two boys on Main street attracted a crowd, and Officer Glenny started to investigate. After hearing their story, he decided to give them carfare to Hartford, and he put both boys on board, paying the conductor the fare. The horse was taken to a barn on Main street, where it was kept until yesterday, when the father of the two boys came for it.

LOST—Suit case with initials A. B. C. Either left in a store near the center, or loaned to some one. If you have seen such an article, please notify ——.

EXERCISE 12

Imagining that you are a news reporter, invent two or three long paragraphs to go with one of the following headings. Be graphic.

1

A BOY, A MATCH, AND A PASSING CARTLOAD OF HAY
Combination furnishes lots of excitement down Barnard park way

2

CRAWLED ALONG NARROW LEDGE AND UP EAVES PIPE
To capture a class banner

3

HAT FLEW IN THE WIND
A Maiden and Many Men Chased It on Times Square

4

LET DOWN BY A ROPE, SAVES DROWNING BOY
Thrilling rescue made by a coal wagon driver at Mulberry street

5

DIGGING FOR RABBIT, THEY FOUND GOLD

6

PLUCKY BOY'S LIFE SAVED BY HOSE PIPE
Caught by foot in timbers of a flood-gate, breathes through hose thrown him, while tide rises

EXERCISE 13

Invent two or three long paragraphs to go with one of the following headings:

1

HOMESICK HORSE TROTS BACK TO HARTFORD
Didn't want to pass vacation with family in Bolton

2

TOTS CLIMB IN THROUGH WINDOW AND PILFER CANDY
Looked like a kindergarten class in police station

3

PERILOUS RIDE UNDER FAST EXPRESS
Two college students do a foolhardy thing—Arrested in New York

4

HONEY DISCOVERED RIGHT IN THE HOUSE
Bees too, and they stung

5

WRECKED ENGINE TO SAVE TRAIN
Ditched just in time to avert serious accident

6

NOT A BOMB—MEDICINE
Package was carefully opened under water by Inspector Egan

7

CAT TRAVELS TWO HUNDRED MILES, BACK TO FAMILIAR COUNTER
In two weeks makes the journey from Adirondack camp back to Hartford drug store

EXERCISE 14

Facing page 133 is an illustration entitled Young Handel. Invent a story to go with this picture or with any other that seems to have a story lurking behind it.

EXERCISE 15

It is a good plan occasionally to attempt a short narrative of the fairy-tale order, giving the imagination full sweep. Stop at nothing preposterous; remember that in the realm of make-believe all things are possible.

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THE INJURED FINGER

YOUNG HANDEL

Write a short story suggested by one of the following titles:

1. The interior of an iceberg. 2. The land where lost things go. 3. Riding on the back of the North Wind. 4. South-east of Nowhere. 5. The manuscript found in a bottle. 6. Seaweed Villa. 7. A day in an airship. 8. The subterranean passages recently discovered beneath our town. 9. To the center of the earth and back. 10. A fairy-tale brought up to date. 11. Told by a piece of driftwood. 12. Inkbottle imps and how they live. 13. The secret closet.

EXERCISE 16

Invent a short story suggested by one of the following. Be sure that the title does not reveal too much of the plot.

1. Stole his own umbrella. 2. Took by mistake a carriage intended for some one else. 3. What came from inserting an advertisement. 4. Unsuccessful attempts to get rid of a dog—or a suit of clothes—or what you please. 5. What happened because of a false rumor. 6. The blunder of an amateur detective. 7. Suggested by a news item. 8. Missed his train. 9. A case of mistaken identity. 10. Locked into a freight car. 11. The wrong door. 12. No gasoline in the tank. 13. Why the football captain failed to appear. 14. Left, by mistake, another person's calling card. 15. Put the letters into wrong envelopes.

EXERCISE 17

A mill owner, whose hands were for the most part illiterate, lazy people, content with little more than the bare necessities of life, was greatly troubled because his looms were, many of them, idle half the time. For as soon as an employee got a few dollars ahead, he would stop work for a week or two. At last the owner hit upon this scheme. He opened a store stocked with such things as he thought would tempt his hands—things of no great value, yet attractive to simple people. Within a short time every loom was busy and he experienced no further trouble.

Make a story out of the mill owner's experience. Use conversation freely.

EXERCISE 18

Imagining that you are one of the objects or animals mentioned in the list below, write a three hundred word autobiography.

1. A baseball. 2. An umbrella. 3. A faded silk fan. 4. A signboard. 5. A violet. 6. A family pet. 7. A battered coin. 8. An Indian arrowhead. 9. An eagle. 10. A stick of striped candy. 11. A derelict. 12. A bit of driftwood. 13. An old broom. 14. A trout. 15. A little tin soldier. 16. A seagull. 17. An iceberg. 18. A diamond. 19. An old sword. 20. A well-worn book. 21. A beetle. 22. A foot bridge. 23. A flag.

Tasks of this nature you have performed many times before, no doubt; yet you should not feel that the exercise is too simple. Properly understood, it calls for no little ingenuity—such ingenuity as Andersen and Hawthorne and other famous authors have shown when doing similar tasks. Do not let your imagination simply wander lazily on and on; before beginning to write, sketch out all that you propose to tell. Be careful to keep "in character." If, for example, you imagine that you are a bridge, try to be always very *bridgy*.

It is well to write with some particular reader in mind. Suppose you imagine this time that what you write is to be read by some child of your acquaintance.

EXERCISE 19

Using your imagination, write a biographical sketch to match one of the following:

1. The pupil who sits next to you. 2. A stranger seen in a street car. 3. A policeman. 4. A hermit. 5. A circus clown. 6. A clerk at the ribbon counter. 7. A newsgirl. 8. A sailor. 9. A convict.

EXERCISE 20

The novelist learns how to describe manners. He may not use extended descriptions, yet he slips in here and there a phrase or sentence of description which makes us see his characters most vividly.

Tell how various people do some one of the following. Use as few words as possible.

Sneeze, laugh, cry, get up to recite, whisper, alight from a car, buy ribbons, eat lunch, debate, argue, administer rebuke, leave a room when making a polite call, walk, run, whistle, study, show that they are displeased, show that they are sleepy, sharpen a pencil, bow to an audience, shake hands, open a letter, sign their names, wear their hats, roll their napkins, eat pie.

CHAPTER X

MISCELLANEOUS EXERCISES

Life is full of contrasts: tears and laughter, wisdom and folly, strength and weakness, success and failure, and so on and on through the round of human experience. In nature it is the same. Darkness follows light and light follows darkness. Summer brings heat; winter, snow and ice. Beneath mountain peaks which battle with every wind that blows, lie peaceful valleys. The ocean is now an angry demon, now a mild, sleepy giant.

Writers have a way of using contrast to make their composition strong and effective. They know that white never looks more pure than when placed against something black and repulsive; that the hero will not seem really heroic unless there is a villain about; that the happy ending will not be appreciated unless it comes after many chapters full of sorrow and struggle. All this you have noticed many times, for the device is a common one; but it may not have occurred to you to use it in your compositions. Notice how effectively it is employed in this schoolgirl theme:

Before and After

April 9.—Oh, I am so tired today. I came down to breakfast, and afterwards I must have walked quite half a mile. I suppose I ought to take an egg, but somehow I don't want one. No, I do not know where your hat is, George. Find it yourself. By the bye, George, get me that book I was reading. I don't know where it is. Oh, you have plenty of time, for it is only ten minutes past one. After all, what does it matter if you are a little late to school? Everybody seems to be going to school. I wish I were. I wish I could even go to the grammar

school; anything would be better than doing nothing. The doctor is horrid not to let me go. If I ever do go, I shall be older than every one else. No, I do not want an egg-nog; a raw egg goes down more easily. Well, I might as well try to finish this book.

November 9.—Mother, have you seen my gloves? They are not with my coat and hat. Oh, yes, here they are in my muff. Now I can't find my hat-pins. Never mind; I have not time to look for them. Is breakfast never to be ready? I am sure I shall be late if it is not ready. Need I eat an egg? There is not time to eat an egg and porridge too. Very well, I will. I am afraid I shall not know my French. I only read it over. Is "J'ai tombé" correct, or is "Je suis tombé"? Oh, yes, of course; I remember now. I can't eat any more, truly. Now where are my books? Bother! I forgot to sharpen those pencils. I shall have to do it at school. By the bye, which should one say, "will I" or "shall I"? I am sure that clock is slow. It must be more than five minutes past eight. Won't it be fun today, for I have five recitations instead of three! I hope I shan't be late. Good-bye. Good-bye.

EXERCISE 1

Write a composition of two or three paragraphs to which you can give the title A Contrast. The following may suggest material:

1. The football player as he looks and feels when going to his first game, and as he looks and feels when returning. 2. The dwelling as it looked just before the fire broke out, and the ruins which remained an hour later. 3. The small boy just before and just after Thanksgiving dinner. 4. A thrifty farm and a deserted farm. 5. The Mill-pond, winter and summer. 6. Going fishing and coming home. 7. A stuffy parlor, and one that isn't stuffy. 8. Tommy's every-day table manners and his company manners. 9. Going to school and returning from school. 10. What the boy looking through the window at the bird-store thought of the parrot, and what the parrot thought of the boy. 11. The good traits and the bad traits of my best friend. 12. My party gown before and after being caught by a summer shower. 13. A ship starting on a long cruise, and the same ship returning to harbor. 14. The mountain side as it looked before and after being swept by a fire. 15. How the victors felt and how the

vanquished felt. 16. A story-book as it looked when first it came from the store, and as it looked years afterward. 17. The beggar and the proud banker. 18. June and November. 19. Saturday and Sunday. 20. A city street, 6 a. m. and 6 p. m. 21. A country road and a city thoroughfare. 22. The skyscraper and the cobbler's shop. 23. The village elm and the field daisy. 24. The poor man's parlor and the rich man's. 25. A meal in the woods and an elaborate course dinner. 26. The athletic field before and just after a great game. 27. The schoolroom, 10 a. m. and 10 p. m. 28. The sea in calm and in storm. 29. The ball field, during and after the great game. 30. The wharf, before and after the ship's departure. 31. The baby in a happy mood and the baby in an unhappy temper. 32. Father in his office and father playing menagerie. 33. My parents on seeing a good school report, and on seeing a poor one. 34. The woods in winter and in midsummer. 35. "Company" manners and the other sort. 36. The maid on Monday morning and on Thursday afternoon.

EXERCISE 2

Facing page 148 is a photograph of a wintry scene in the country. Describe it as accurately and feelingly as you can; then describe the same scene as you fancy it may appear in midsummer.

EXERCISE 3

Opposite page 149 is a picture entitled The Untraveled Road. Describe the scene in not more than fifty words. Then describe a scene as different from this as you can imagine—a crowded city street in midsummer, for example.

EXERCISE 4

Describe a scene as different from A Scene in Bruges (page 85) as you can imagine; for example, a busy city street, a lonely stretch of barren country, or the ocean during a storm.

EXERCISE 5

Contrast calls for extremes. The two things compared, though alike in some respects, must be strikingly different

in other respects. And therein lies a grave danger; for in our eagerness to make a contrast sharp and unmistakable, we are sometimes led to exaggerate, to picture things worse or better than they really are. The first rule in composition is *Tell the truth.* Honesty underlies all art.

Exercise 5 involves comparison, but not necessarily sharp contrast. It calls, however, for an eye, a mind, which detects differences, and no little ability to point out clearly to others what the eye and the mind have discovered. The task is far more difficult than at first appears.

Prepare a talk, five minutes long, suggested by some topic in the list below. If you can make yourself clearer by means of rough illustrations, use the blackboard.

1. Three old coins. 2. Three rare stamps. 3. Two beauties from my collection of butterflies. 4. Two or three picture postals. 5. Easy-chairs that I have tried. 6. Several kinds of mouse-traps. 7. Three ways of heating houses. 8. Ways of lighting rooms. 9. Some of the latest styles of hats. 10. Various kinds of summering places. 11. Birds' nests. 12. Street entertainers. 13. What I like best in three of my friends. 14. Two styles of automobiles. 15. The duties of quarter-back compared with those of full-back. 16. The woods at different seasons of the year. 17. Two attractive magazine-covers.

EXERCISE 6

The effectiveness of a composition is sometimes due to climax structure. This we see very plainly in story telling, and not uncommonly in accounts of personal experience; but occasionally a climax order may be followed in description and exposition.

Select one of the following tasks:

1. Write a composition of three paragraphs entitled *Things I like to do.* Make the pleasure mentioned in the second paragraph seem more delightful than the one mentioned in the first. Reserve for the last

paragraph your greatest pleasure, and use every means to make it seem irresistible to the reader.

2. Write a composition of three paragraphs entitled *Things I dislike to do*, following the climax order.

3. Following the same climax order, build up a composition relating an imaginary experience in which bad is followed by worse, and this by something worse still. Perhaps an appropriate title will be *It never rains but it pours.*

4. Write a brief descriptive composition picturing scenes of varying degrees of attractiveness, reserving for the last the most attractive scene of all.

5. Describe the approach of one of the following: an automobile, a ship, a runner, a fire engine, a storm, a train of cars.

EXERCISE 7

It is by no means easy to describe outward appearances—what the eye sees; but it is far more difficult to describe emotions. Perhaps the best thing about the composition quoted on page 136 is that it tells us vividly how the girl who wrote it felt on two occasions.

Write a short composition—a single paragraph will do—to which you can give the title How I Feel. Use the present tense. Refer to the list below for suggestions.

1. How I feel when about to get up on a frosty morning. 2. Mustering courage to "duck under" when in swimming. 3. When I have not prepared my lesson and expect to be called on next. 4. When I am obliged to work Saturday morning before I can play. 5. When I am taking my music lessons. 6. When I am having my picture taken. 7. What I think about when waiting my turn at the dentist's. 8. When we have company to dinner. 9. When dinner is late and I am "hungry as a bear." 10. When the whistle blows announcing that there will be no school. 11. When I am caught in a shower. 12. When I find, on boarding a car, that I have no money with me. 13. When I am entertaining a caller whom I do not like. 14. When I am trying to get to sleep. 15. When I am trying to write a composition and can think of nothing to say. 16. When I see the expressman

coming to the door. 17. When I find my school report is better (or worse than expected.

EXERCISE 8

Have you ever waked up, or regained consciousness, in some strange place and been unable at first to recall where you were? Your five senses, working drowsily at first, sent faint messages to the brain. Not for some little time, however, were you able to piece together these messages and make anything definite out of them; but at last all was clear, you knew where you were and how you came there.

Imagine yourself waking up, or regaining consciousness, in a strange place. Record minutely the sensations by which you gradually learn where you are. Here are suggestive titles:

1. In a sleeping-car. 2. At grandmother's. 3. Under the pines. 4. Pinned down by an overturned automobile. 5. Cast up on the beach. 6. At the hospital. 7. In a castle dungeon. 8. Alone in a church. 9. At the foot of a cliff. 10. On the battle field. 11. At home.

EXERCISE 9

Imagining yourself some one else, give your sensations. The following titles may prove suggestive:

1. A fugitive from justice. 2. Adrift in a boat. 3. On the roof of a blazing building. 4. My first party. 5. Going fishing for the first time. 6. Playing truant. 7. Going to class unprepared. 8. My first race. 9. Caught in petty thievery. 10. The recipient of an unexpected prize. 11. Overboard. 12. Applying for a position. 13. Making a home run. 14. Wearing a new dress.

EXERCISE 10

Not long ago the members of a first-year class were invited to engage in friendly competition to see who could write the composition best deserving the title *Wet!* The terms of the competition were exceedingly simple. The

theme might be ten words long or five hundred. It might take the form of a story, or it might be an account of a personal experience, or it might be a bit of description. The one thing to be kept in mind was that the composition should be very wet indeed and give the reader the sensation of wetness. The theme given below was selected by the class as being the best handed in.

WET!

On a wet day during the freshets the snow becomes slush, the river rushes past bearing large lumps of fast-melting ice, the streets become veritable rivers, and as for the people . . .!

There comes a man carrying an umbrella from which streams of water fall. He rushes madly by, as if he would get less wet when running; but in trying to avoid an unusually large puddle he steps off the sidewalk into the wet snow, from which he emerges minus a rubber and wetter than before. As he disappears, we see half a dozen girls crowded under one umbrella, their hair sticking in wisps to their faces, their skirts held very high, and their soaking "picture hats" hanging limply over their eyes. As they cross the street (or canal), a cart passes splashing mud and water over them, and so confusing a bicycler that his wheel slips on the slithery pavement, overturning him into the flowing brook of a gutter. Now passes an automobile in which sit creatures in rubber coats and hats down which flow countless rivulets ending in a large puddle in each lap. Here, walking or rather plodding along, goes a man the very picture of wretchedness. His trousers cling to him, his once fine silk hat looks like a private waterfall, and he has in disgust at last folded his umbrella. By his side is a little lady who looks as if she had just been drowned, leading a poor bedraggled dog something like a wash-cloth.

Still it rains, and still it thaws, and still the gutters leak; and on the ceilings come damp spots; and always from everywhere comes a steady drip, drip, drip.

This composition is by no means perfect, but in some respects it is well done. We feel that it deserves its title.

Notice how many wet words there are in it, the king of them all being the uncommon term *slithery*. The street is a river, the gutter a brook, the silk hat a "private waterfall," the dog "something like a wash-cloth"; and through it all is the drip, drip, drip of the ceaseless rain. The reader cannot help feeling uncomfortably moist.

Such exercises are valuable, for they teach us how to make what we write *take hold* of the reader. Too often our compositions are painfully correct and cover a great deal of ground, but still do not make the reader feel as we want him to feel. We witness an accident so terrible that the memory of it haunts us day and night. We cannot get it out of our minds. But when we give an account of it, the reader does not shudder. We have a jolly good time out in the woods, we try to cook a dinner with humorous results, we get lost; but when we write an account of it all, how tame and uninteresting it seems! That is because we have not learned to say I *will* interest the reader. He *shall* see things as I have seen them. I *will* make him feel as I have felt.

Write a composition, long or short as you please, that will really deserve one of the following titles. Make the composition take hold!

1. Wet. 2. Dry. 3. Hot. 4. Cold. 5. Hungry. 6. Tired. 7. Discouraged. 8. Dusty. 9. Neat. 10. Crafty. 11. Cruel. 12. Homesick. 13. Dark. 14. Sunshine. 15. Joy. 16. Greedy. 17. Breezy. 18. Pride.

EXERCISE 11

Doubtless many of us have thought at times how easy it would be to write interesting compositions if only we could go where no one else has gone and bring back accounts of strange things—lands and people whom no one has written about. The corner of the world with which we are ac-

quainted seems so commonplace! Perhaps we are partly right in so thinking, though it should be remembered that great writers find a way of making common things interesting. At any rate, few of us can ever hope to travel to strange lands; so why not be content to stay at home and use our imagination, making homely things seem of greater value than they really are?

Imagine that you are a great explorer sent out by some learned society. Be thorough, and bring back a carefully prepared report. Here are places to investigate:

1. The refrigerator. 2. The pantry. 3. The cellar. 4. The attic. 5. A neighbor's back yard. 6. Brother's den. 7. The family album. 8. A neglected book-shelf. 9. A table drawer. 10. A waste-basket. 11. A vacant lot. 12. A near-by brook. 13. An empty house. 14. A chest of old toys. 15. A woodshed. 16. A tree. 17. A church spire. 18. A barn. 19. A house-boat. 20. The schoolroom.

EXERCISE 12

The preceding exercise invited you to write about things so common and homely that you may have thought the task hardly worth performing. But the next exercise should command your very best effort, for it is one which for ages writers great and small have considered worth while.

Write a composition, somewhat longer than those called for in previous exercises, describing the doings of nature. Tell nothing which you have not yourself actually observed. Use the present tense. Here are suggestive topics:

1. A glorious sunset. 2. How day comes. 3. An ice-storm. 4. A thunder-storm. 5. The story of a blizzard. 6. A hot day. 7. A spring freshet. 8. Watching the clouds. 9. The woods during a storm. 10. A bit of April weather. 11. The fog. 12. A tornado. 13. The ocean in a storm.

EXERCISE 13

Write a composition similar to the preceding on a topic chosen from the following list. Let it be a test of your power to observe accurately. Use the present tense.

1. Watching a spider. 2. How school assembles. 3. Watching the small boys play. 4. The approach of a ship. 5. Watching the sparrows. 6. Watching the postman. 7. Waiting for the papers. 8. The arrival and departure of a train. 9. Half an hour from the life of my dog. 10. A balky horse. 11. A busy street corner. 12. At the auction. 13. When they clean house next door.

CHAPTER XI

COMPOSITION BUILDING

When we enter a store where there are hundreds of clerks and where, all day long, crowds of purchasers are passing from counter to counter, we seldom stop to think what would happen to this great establishment were there not behind it all some cool-headed man who plans and directs, so organizing and systematizing that each departmental head, each clerk down to the humblest employee, knows just what to do. How often we pass by lofty buildings without a thought concerning the painstaking calculations on the part of architect and engineer that preceded the placing of the first foundation stone. Only on rare occasions is the truth impressed upon us that most of the great things in this world are accomplished by men who have learned to plan, men who through faithful practice have acquired the ability to see at a glance the whole of an undertaking—its beginning, its ending, and all the steps that come between.

Nowhere is this better illustrated than in literature. The careful historian maps out his field. The essayist presents his thoughts in an orderly fashion which makes the readers feel that he must have planned before beginning to write. Every good novel, every good play, is built, not thrown together. Study a great poem, even a very short one, and you find that its greatness lies partly in the fact that it too has been built; it conforms to some carefully thought out plan or design. On the other hand we know, perhaps through bitter experience, that aimless, planless writing

seldom accomplishes anything. Sentences merely tumbled out of the mind must, it goes without saying, make a mere jumble.

In the earlier chapters of this manual comparatively little has been said about planning, partly because the tasks suggested have been so simple that little planning was necessary, partly because it seemed best to pay attention to other matters that were, for the time being, of greater importance. In this chapter, planning is to receive sole attention. For though we have found it possible thus far to get along reasonably well without delaying to make any but the simplest outlines, the work of coming years will call for longer, more elaborate productions. Instead of short compositions there will be essays to write. (Essay is a terrifying name for a long composition.) Perhaps there will be "papers" to prepare for club meetings, or even, in the more distant future, public addresses. Moreover practice in outlining compositions trains the mind to take bird's-eye views of things, and is therefore a valuable kind of drill no matter what one's life is to be.

Let us begin with a profound secret. The best plans, in composition as in everything else, are, as a rule, extremely simple. We can almost say the greater the author the simpler his building plans. *Macbeth*, one of Shakespeare's greatest plays, at first seems complicated; but a little study reveals that it is built on this very simple plan:

I. Macbeth is tempted to do wrong.
II. Macbeth yields to temptation.
III. Macbeth suffers the consequences of wrong doing.

At first reading, a long essay may seem to be made up of twenty different topics not very closely related. A second, more careful reading reveals that the twenty can be re-

duced to ten; and still closer study may reduce the ten to three or four. There they are, these three or four broad divisions, making a plan as simple as that of a tennis court. A schoolboy might have thought of it. Here are a few of the scores of plans which, alone or in combination, can be found even in the works of great masters. How absurdly easy they make the planning of compositions appear!

Past	Present	Future
Yesterday	Today	Tomorrow
Morning	Noon	Night
Youth	Manhood	Old Age
Beginning	Going On	Getting Through
Outside	Inside	
Front	Sides	Rear
Top	Bottom	Sides
Near At Hand	Over Yonder	Far Away
Down Low	Higher Up	On Top
Good	Better	Best
Little	Larger	Largest
Least Important	More Important	Most Important
Physical	Intellectual	Moral
Agreeable	More Agreeable	Most Agreeable
Apparent To All	Apparent To Some	Apparent To One
Entirely Dissimilar	Somewhat Alike	Identical
Before	After	
Anticipation	Realization	
Apparent Cause	Real Cause	
Good	Bad	
Reasons For	Reasons Against	
Upside Down	Rightside Up	
What Is	What Ought To Be	
Thought	Action	Result
Statement Of Fact	Explanation Of The Fact	
Cause	Effect	
What Happened	How It Came About	

Photographed by Eugene D. Field

SNOW-BOUND

Photographed by Eugene D. Field

THE UNTRAVELED ROAD

EXERCISE 1

Make simple plans—three or four topics at most—for compositions on any three of the following subjects:

1. A fishing party. 2. A description of an old building. 3. Gymnasium work. 4. Away from home for the first time. 5. Winter. 6. A rainy day. 7. A contest. 8. How to make a ———. 9. Advantages of a college education. 10. Our family.

EXERCISE 2

It is quite possible that in doing Exercise 1 no two pupils hit upon the same plan for building a composition on any one of the topics given. If so, the fact but serves to illustrate that it ought not to be difficult to think of several ways of treating any simple subject. Here, for example, are four different plans for a composition to be entitled *My Saturday:*

First Plan
- I. What I did in the morning
- II. What I did in the afternoon
- III. What I did in the evening

Second Plan
- I. What I planned to do
- II. What I actually did

Third Plan
- I. The agreeable happenings
- II. The disagreeable happenings

Fourth Plan
- I. Looking forward to Saturday
- II. What happened on Saturday
- III. Looking back on Saturday

Make two or more plans for compositions on two of the subjects found in Exercise 1.

EXERCISE 3

The purpose of such extremely simple outlines as those called for in the preceding exercises is to indicate first of all

the broad divisions of the subject. If we liken the complete composition to a house, the topical divisions are the rooms in the house. But the outline does more than this; it indicates the order in which the topics are to be taken up. Using again the house illustration, the outline tells what room is to be visited first, what second, and so on. But even though we know the main divisions of a subject and the order in which they are to be considered, the outline may fail to convey a correct impression of what the composition is to be, since no idea is given of how much space is to be allotted each topic. Various ways of indicating space allotment can be used, but perhaps the following will prove simplest:

MY SATURDAY

I. Looking forward to Saturday
II. What happened on Saturday
III. Looking back on Saturday

| I | II | III |

Indicate, by means of the above method, how much space you would give to the various topics if you were writing four compositions on My Saturday, following the plans that have been given.

EXERCISE 4

Bring to class a topical plan for a composition on some subject of your own choosing. Do not use too many topics; three or four should be sufficient, provided they are broad enough. Indicate the relative amount of space you would devote to each division of the composition.

EXERCISE 5

Doubtless it has occurred to you that though outlines such as we have been considering are of value, they are so simple that they give only a general idea of what the

subject matter is to be. That is true. But it is always well, when planning a composition, to get clearly in mind first of all the large divisions of the subject and determine the best order or sequence to follow in dealing with these divisions, then to elaborate the outline by inserting sub-topics, thus:

MY SATURDAY

I. Looking forward to Saturday
   The joy I anticipated
   The plans I made
II. What happened on Saturday
   Morning happenings
   Afternoon happenings
   Evening happenings
III. Looking back on Saturday
   The pleasant memories
   The feeling of disappointment
   The determination to plan more wisely another time

Notice that the sub-topics are placed under and a little to the right of the main topics. In a very elaborate scheme it may add clearness to letter each sub-topic (A, B, C, etc.), but ordinarily this is unnecessary, especially if the alignment is carefully preserved.

Here is a second model in which sub-topics appear:

READING

I. Benefits
   Pleasure
   A store of facts and ideas
   An equipment of truths and ideals
   Gain in ability to think
   Gain in ability to appreciate
   Gain in ability to express thought
II. Dangers
   Waste of time and energy
   Impairment of memory

Impairment of ability to think
Impairment of character
III. A Few Suggestions
Keep good company
Read a book a month
Vary your reading
Read aloud
Keep a record of books read
Own a few books

Either elaborate one of the plans you have already made, introducing a few sub-topics, or outline a plan for a composition on one of the following subjects:

1. Things I like to do. 2. Planning a vacation. 3. Moving day. 4. The view from ———. 5. Watching the sun rise. 6. My narrow escape. 7. Our dog. 8. At the country fair. 9. The traffic policeman. 10. The river at night. 11. An ideal friend. 12. Lincoln. 13. Who I am. 14. Writing compositions.

EXERCISE 6

Here are two plans for a composition to be entitled The Course in General Science. Which is the better? Defend your preference, keeping in mind not only the general scheme but the wording of the topics. Can you suggest a third plan better than either?

First Plan

The Course in General Science

I. Benefits from the course
There is pleasure in the course.
Learn new facts.
It makes you think.
It develops new ideas.
It treats of many subjects.
II. Dangers
Apt to shirk so easy a subject.

III. Improvements to the course.
Separate studies should be longer.
Should be fewer studies.

SECOND PLAN

THE COURSE IN GENERAL SCIENCE

I. Brief description of the course
Its purpose
The ground covered
II. Benefits to be derived from the course
Pleasure
A store of scientific facts
Increased ability to think
III. How the course might be improved
By narrowing the field to a few branches of science
By making the work more difficult for the pupil

EXERCISE 7

A simple subject with which all are familiar having been chosen, let the entire class coöperate in drafting a suitable plan or outline.

This is an important exercise, worth repeating many times. It will be well, therefore, to indicate the various steps involved.

First step: Each pupil tries to think of some very simple plan (three or four topics at most) that will serve to indicate the large divisions of the subject. As often as a suggestion is received, let it be recorded on the blackboard. When several have been recorded, let the class determine which, on the whole, is best. The others may be erased. Later, it may seem best to modify this general plan, but the scheme will serve temporarily, at least, to limit the field that the composition is to cover.

Second step: Keeping in mind the general plan thus decided on, each pupil tries to think of items that the

composition might be made to include—in other words, sub-topics related to the main topics. As often as one is thought of, it is recorded on the board. In this way perhaps twenty items may be contributed.

Third step: The items thus gathered are now studied somewhat closely. Are not some of them practically duplicates? Cannot a few, on this account, be spared? Do not some of the items so overlap that, by slight rewording, one can be made to take the place of two? Is there not here and there an item so unimportant, or so irrelevant, that it might better be omitted? Through such questioning it may be that the twenty items will shrink to twelve or less.

Fourth step: An attempt is now made to distribute the items, each being allotted a place beneath some one of the main topics decided upon in the first step. This may prove a troublesome matter; it may even suggest that the main outline needs to be modified somewhat, if all the sub-topics are to be accommodated.

Fifth step: Now the class, still working coöperatively, tries to arrange the sub-topics in the best possible order.

Sixth step: The complete outline now being on the board—main topics indicating the larger divisions of the subject, sub-topics indicating the items included in these larger divisions—it remains to examine each part critically. Cannot the plan be simplified in some particular? Are all the sub-topics arranged in the best possible order? Is the wording in every case satisfactory?

EXERCISE 8

A simple subject with which all are familiar having been chosen, let each member of the class, working independently, prepare a topical outline. These outlines having been placed on the board, let the class act as judges and decide which

outline is, on the whole, the best. The best having been chosen, let the class, working coöperatively, try to suggest how the outline might be improved.

EXERCISE 9

It is one thing to make a topical outline, quite another thing to write a composition in which a previously made outline is adhered to. Plans which look well are not always easy to follow. Let Exercise 9 be a searching test of your ability to map out a task and then perform it without turning aside, no matter what hardship arises.

First, select a simple subject that is of real interest to you. Second, make a simple topical plan for a composition on this subject. Third, write the composition, adhering closely to your outline.

EXERCISE 10

Make a topical plan of the essay entitled A Deserted Farmhouse, found on page 159.

EXERCISE 11

Make a topical plan of the essay entitled A Sunday in London, found on page 161.

EXERCISE 12

Even though a composition is well planned, it may prove dry reading. Structure, after all, is but a framework. It is like the human skeleton, necessary, yet no more so than all that conceals it.

An attractive subject having been chosen, let the class unite in considering the following questions:

1. To make the composition effective, and to give it an artistic unity, what is the one thing above all others that should receive emphasis? 2. Beginnings are always important; what would make an

attractive beginning, out of the ordinary? 3. If the composition divides naturally into three or four sections, what would be the neatest way of gliding from one section to the next? 4. What would make the most impressive close? 5. What are some of the things to be avoided—what are the pitfalls likely to annoy the writer?

EXERCISE 13

Write a composition containing approximately seven hundred words on one of the subjects found below.

1. Keeping chickens. 2. On looking through the seed catalogue. 3. Windows. 4. Daily visitants (the postman and others). 5. The transformation of my ideals. 6. Leaders. 7. The modern factory. 8. Magazine covers. 9. The humorous side of high school life. 10. Hothouse flowers. 11. What the study of ——— has done for me. 12. Why girls should study chemistry. 13. Good citizenship from a boy's standpoint. 14. Dame Fashion's ways. 15. Nature's silent forces. 16. The work of the weather bureau man. 17. The modern business office. 18. What goes against my grain. 19. Pluck. 20. Mere dogs.

Note.—For additional composition subjects see the Appendix of *Rhetoric and the Study of Literature.*

CHAPTER XII

THE PARAGRAPH

Let us imagine that we are examining a composition entitled *Our School*. It contains, we find, twenty-four sentences, varying in length yet all alike in that each imparts some bit of information concerning the subject at hand. Examining more closely, we observe that the sentences are in groups. First comes a group of four. Their part is to tell of the school building. Like magicians they cause the structure to rise before us. We see its location, its size and general appearance, the arrangement of its rooms. A second company of five—we may think of them as census takers and portrait painters—have little to do with the building; their task is to make us see the pupils and instructors. Then follows a third group, the members of which are neither magic builders nor portrait painters but scholarly workers who explain the course of study and picture the intellectual activities. Gayer than these, yet tending strictly to their allotted task, are six sentences which tell of various school clubs and of the all-important athletic association. Finally we note a group of grave, dignified sentences, only three in all, endeavoring to make us feel the importance of the school—its great work in offering equal advantages to all, and training boys and girls to become wholesome, serviceable men and women.

Examine any carefully constructed composition and you will find the sentences thus grouped, each group distinct in that all the sentences comprising it contribute toward some one purpose on the part of the writer. A group of sentences

thus brought together to accomplish some one thing is called a paragraph. It may contain many words, three or four hundred being an extreme length, or it may contain but few. It may stand alone, as it is often found in news items or editorials, or it may form part of a longer composition. Sometimes, though rarely, it contains but one sentence. The paragraph symbol is ¶, but this is seldom used except by proof-readers. The common way of indicating the beginning of a paragraph is by means of indention. That is, the first line begins a little to the right of the margin of the printed page.

EXERCISE 1

Make a brief statement of the probable number of paragraphs you would require if you were writing a short composition on a topic suggested by the list found below, and what you would try to make each paragraph accomplish. Here is a pattern to follow:

If I were writing a short composition to be entitled *Our School*, I should plan to use five paragraphs. I should have the first tell about the school building, the second about the teachers and pupils, the third about the course of study, the fourth about the various clubs and the athletic association. In the fifth and last I should try to impress the fact that the school is accomplishing a great work.

My home. Athletics in our school. My summer vacation. Winter. Dogs. A busy Saturday. The town in which I live.

EXERCISE 2

Invent an appropriate title for each paragraph of How to Pitch a Tent, page 37. Try to make each title give a clear idea of the contents of the paragraph for which it stands.

EXERCISE 3

Here is a schoolgirl composition just as it was written except that the paragraph indentions do not appear. How should you paragraph it?

A Deserted Farmhouse

Standing by a lonely country road, a mile or more from the nearest village, there is an old, deserted farmhouse. It is a low, two-storied house, originally white, but now gray and weather-beaten and slowly crumbling to ruin. The signs of its desertedness are readily seen. The grass has grown up high, almost completely hiding the path from the doorstep to the road, only a few of the windows have panes of glass in them, the roof is full of holes, the broken blinds swing back and forth with the gentlest breeze, the old well under the shade of the apple-tree is moss-covered, and the old stone wall has fallen down in many places. Behind the house, the empty farm-yard and cornfields also show that they have been deserted. Beyond the old stone wall, on the south side of the house, stretch away the meadows. On the other side are the apple orchards, while in front is the country road, which on either side for a long way is lined with tall trees which meet together over it, forming a beautiful archway, while along the roadside bloom the wild flowers in their seasons. I cannot decide at what time of the year I best like to make a pilgrimage to the picturesque old house. I love to go there on a spring morning when everything about it is so fresh and young, when the robins are singing so cheerily in the beautiful apple orchards, which are in their full glory with their thousands of delightfully fragrant blossoms, when the dandelions bloom so gaily, and when everything except the house seems young and happy. It is on a morning in this season that I like to imagine that once this old house too may have been young and that there may have lived in it happy, contented people. One of those rare June days that Lowell tells us of, when

> "Heaven tries the earth, if it be in tune,
> And over it softly her warm ear lays,"

is another time when I like to visit the place. The meadows on the south side of the house are filled with the sweetly-scented clovers, the

bright-eyed daisies and the golden buttercups; the roses in the front dooryard and the honeysuckle twining so lovingly about the old porch make the old gray house look less dreary than usual. It is at this time, after the long, hot walk up the country road, that I like to stroll out into the orchard and there sit on the old seat in one of the apple trees in full sight of the house and dream of the many scenes it may have witnessed. At this season, when everything about is so full of beauty, it seems as if the house, if it could, would unfold some pleasant, happy secrets it knew of and would tell some pretty little romances its old walls had seen in the days of its youth. I think my visits at this season of the year are longer than at other times, for everything about the house is so beautiful that, under the influence of its surroundings, it seems to lose some of its dismalness. How different it all is on a cold, windy autumn day. Then the surroundings seem to be more in harmony with the old house, but not completely so; for the wind in its play blows the merry red leaves about it, while it seems to look down frowning on their play. This is no time to dream in the orchard. To keep warm one must keep moving, and is led rather to prowl about the house, peeking in at the windows and looking in vain for the cheerful blaze that will probably never again be seen on the hearth. It seems so dreary and forlorn, as the wind blows the blinds back and forth and howls around the aged house, that one commences to think of the dreariness and sadness it may have seen, and longs to return to his home. It seems to me that the time when, more than at all others, the house and its surroundings are in harmony, is on a cold, gray, winter's afternoon, when the newly fallen snow covers everything. The old year and the white, silent snow seem to be in accordance with the house, so old and silent. The red sun sets in the west and is reflected in the broken panes of the windows. The bright light seems for a moment to impart some life to the old deserted house, but after the sun goes down all grows dreary and silent again; even the hoarse, noisy crows are silent, and, if we remain still longer, the moon comes out and shines on it and gives to all a ghostly appearance. Playful little breezes blow clouds of the soft snow into fantastical shapes, and from time to time the winds, groaning and moaning, blow about the house. The night grows colder, and we decide to return to our home, leaving the deserted house in its solitude. But all the way home, in spite of the merry sleigh-bells and the prospect of a blazing fire before us, we cannot help thinking of the dreary

old house standing alone in the moonlight. Of course we can never know all the history of the old deserted farmhouse, but it seems to me that, if it could talk and would tell us its story, it would be something like the story of the year. I like to think that in its early days it was filled with young people, happy and contented in the spring of their lives; that in later years it held these same people within its walls, but that they had developed into beautiful maturer persons, even as the spring-time of the year changes into the summer. In still later years the young people may have left their happy homes to go to other homes of their own, and the two aged parents have been left alone in the old home. The summer of the house had gone and its fall-time had come, just as the summer-time of the year goes and the fall-time fills its place. Finally these two aged ones also may have departed and left the old house to desolation and dreariness, to the winter-time of its life. And so let us leave it as we saw it on that winter's night, standing alone in its desertedness.

EXERCISE 4

Here is a fragment of one of Irving's essays. As it appears in the Sketch Book, it contains six paragraphs. Where do the paragraph indentions come?

A Sunday in London

In a preceding paper I have spoken of an English Sunday in the country and its tranquillizing effect upon the landscape; but where is its sacred influence more strikingly apparent than in the very heart of that great Babel, London? On this sacred day the gigantic monster is charmed into repose. The intolerable din and struggle of the week are at an end. The shops are shut. The fires of forges and manufactories are extinguished, and the sun, no longer obscured by murky clouds of smoke, pours down a sober yellow radiance into the quiet streets. The few pedestrians we meet, instead of hurrying forward with anxious countenances, move leisurely along; their brows are smoothed from the wrinkles of business and care; they have put on their Sunday looks and Sunday manners with their Sunday clothes, and are cleansed in mind as well as in person. And now the melodious clangor of bells from church towers summons their several flocks to the fold. Forth issues from his mansion the family of the decent tradesman, the small

children in the advance; then the citizen and his comely spouse, followed by the grown-up daughters, with small morocco-bound prayer-books laid in the folds of their pocket-handkerchiefs. The housemaid looks after them from the window, admiring the finery of the family, and receiving, perhaps, a nod and smile from her young mistresses, at whose toilet she had assisted. Now rumbles along the carriage of some magnate of the city, peradventure an alderman or a sheriff, and now the patter of many feet announces a procession of charity scholars in uniforms of antique cut, and each with a prayer-book under his arm. The ringing of bells is at an end; the rumbling of the carriages has ceased; the pattering of feet is heard no more; the flocks are folded in ancient churches, cramped up in by-lanes and corners of the crowded city, where the vigilant beadle keeps watch, like the shepherd's dog, round the threshold of the sanctuary. For a time everything is hushed, but soon is heard the deep, pervading sound of the organ, rolling and vibrating through the empty lanes and courts, and the sweet chanting of the choir making them resound with melody and praise. Never have I been more sensible of the sanctifying effect of church music than when I have heard it thus poured forth, like a river of joy, through the inmost recesses of this great metropolis, elevating it, as it were, from all the sordid pollutions of the week, and bearing the poor world-worn soul on a tide of triumphant harmony to heaven. The morning service is at an end. The streets are again alive with the congregations returning to their homes, but soon again relapse into silence. Now comes on the Sunday dinner, which to the city tradesman is a meal of some importance. There is more leisure for social enjoyment at the board. Members of the family can now gather together who are separated by the laborious occupations of the week. A schoolboy may be permitted on that day to come to the paternal home; an old friend of the family takes his accustomed Sunday seat at the board, tells over his well-known stories, and rejoices young and old with his well-known jokes. On Sunday afternoon the city pours forth its legions to breathe the fresh air and enjoy the sunshine of the parks and rural environs. Satirists may say what they please about the rural enjoyments of a London citizen on Sunday, but to me there is something delightful in beholding the poor prisoner of the crowded and dusty city enabled thus to come forth once a week and throw himself upon the green bosom of nature. He is like a child restored to the mother's breast; and they who first spread out these noble parks and

magnificent pleasure-grounds which surround this huge metropolis have done at least as much for its health and morality as if they had expended the amount of cost in hospitals, prisons, and penitentiaries.

Narrative, explanatory, descriptive, and **argumentative** are familiar terms applied to paragraphs just as they are applied to whole compositions. They indicate the nature of the subject matter. **Introductory, transitional,** and **concluding** or **summarizing** are terms indicating certain duties sometimes performed by the paragraph when it forms part of a longer composition. These too are familiar, yet each calls for slight explanation.

Perhaps the most important thing to bear in mind concerning the **introductory** paragraph is that many a composition does not require one. This should be welcome news to those who waste time and ruffle their tempers in trying to get their compositions started politely, not realizing that an abrupt beginning is far better than a preliminary paragraph of unnecessary explanation. Sometimes, however, an introductory paragraph is of real service. Here, for example, is one in which the writer, with commendable honesty, acknowledges his indebtedness:

Through reading *A Tale of Two Cities* I became interested, a few months ago, in the life of Charles Dickens. Since then I have read several encyclopedia sketches of his career, and parts of Forster's *Life and Letters of Charles Dickens*. The sketch which follows is based on this reading.

Sometimes an introductory paragraph is useful in sketching rapidly the circumstances leading up to a principal event—circumstances which the reader must know about before he can understand what is to follow. Here is such a paragraph, introducing a composition entitled *An Automobile Adventure.*

First let me explain how I came to make this memorable trip. I had been motoring through New England with my friend Peters in his new car. Three most delightful days had been spent in going from New York to Portland, and we were about to start for the White Mountains when a telegram brought news that made it necessary for Peters to return home immediately by rail. How he dared to do it, I cannot imagine; but he rashly proposed that I motor back alone, and I as rashly accepted, little dreaming of the adventure in store for me.

Here is a third introductory paragraph which is useful in that it gives, briefly, a plan or outline of what is to follow:

A course in camp cooking, open to senior boys during the spring term, is surely a novel proposition concerning which much might be said. In fact much has been said, and the Listener has been busily engaged, during the past week, in collecting opinions as they have been expressed unguardedly by this one and that before school and during recess. He has even interviewed the head of the Domestic Science Department to find out more definitely what is to be the nature of the instruction to be given. He now proposes to deal with the subject at some length, first explaining in detail the nature of the course, second, reviewing the objections that have been raised, and third, considering the probable advantages, so far as he has heard them expressed.

One more example will, perhaps, suffice. This time it is a paragraph which serves but to explain in an agreeable way the author's mood and purpose. The title of the composition from which it is taken is *Wunk-sunk-munk*.

In the atlas, Wunk-sunk-munk is represented by little more than a dot of blue and is labeled West Hill pond. The dot cannot be helped, for to map-makers a mile of water is but a mile, no matter how beautiful, and it must be admitted that the signboards in the neighborhood bear not the name of an Indian chief but plain West Hill pond. Maps and signboards, however, though useful in their way, are cold, unpoetical things, as I mean to show; for I propose to tell, in the paragraphs that follow, all about this beautiful sheet of water as I have

come to know it and love it through long years of intimate acquaintance.

Abrupt endings are, not uncommonly, as effective as abrupt beginnings. Surely it is better to end abruptly than to continue on and on without adding anything of interest. But there are times when a **concluding** or **summarizing** paragraph is of service. For example, having given the details of a vacation journey, it might be well to conclude with a few backward-glancing sentences reviewing the entire trip, perhaps telling what, of all that has been experienced, stands out most clearly in memory, what has been most pleasant, what least agreeable. Exceptionally useful is the summarizing paragraph in exposition and argument. In Burke's *Conciliation Speech* many pages are devoted to a careful analysis of the sources of the spirit of independence which characterizes the American Colonists. The analysis is so long that one is apt to forget the first source before the last has been given. That is why we find, concluding this section of the speech, a short paragraph briefly restating the sources. The advantage of such a paragraph is evident. It selects, perhaps rearranges, and puts into a small package, as it were, whatever it is desirable that the reader should carry away.

The **transitional** paragraph lets the reader know that one topic is finished, another about to be taken up. Frequently it is a combination of summary and introduction. Whatever its form, it should be brief. A single sentence often serves as well as a paragraph, and commonly a mere phrase suffices to bridge the gap or point the way.

EXERCISE 5

Write a paragraph to serve as introduction to an account of a European trip which you may imagine that you have taken.

EXERCISE 6

Imagine that you are to write a composition on the city or town in which you live—an account that will give a good general idea of the place to one who has never been there. Write an introductory paragraph in which you indicate what is to be the plan of the composition.

EXERCISE 7

Imagine that you have been writing a long letter to your father, who is away from home. The purpose of the letter is to persuade him to let you do something that you desire very much to do. Give the concluding paragraph in which you summarize the arguments that you have advanced.

Paragraph building is governed by two very simple rules. The first of these is the rule of **unity,** according to which all the sentences which make up a paragraph must bear upon some one topic, a condition represented in Figure 1, where the arrows stand for sentences, the circle for the topic. If in a paragraph the purpose of which is to picture a school building there should be a sentence on automobiles, that sentence would be, obviously, a violation of unity, a condition represented in Figure 2, where one of the arrows points away from the circle which stands for the central topic. Such an extreme violation of the rule of unity is rare; yet we can imagine that, in writing hastily on the topic *Our School*, one might put into the same paragraph items having to do with the build-

FIGURE 1

FIGURE 2

ing and also items having to do with the school debating club.

The second rule is the rule of **coherence,** according to which the sentences making up a paragraph must follow one another in proper sequence, the second sentence growing naturally out of the first, the third out of the second, and so on to the end, a condition represented by the clock dial (Fig. 3), where the numbers follow one another in regular order. In straightaway composition, especially in narration, this is a rule easy to follow. In all but the simplest forms of explanation and description, it is, not infrequently, a very difficult rule to follow. Most trying of all is the paragraph into which must go an assortment of items, some narrative, some descriptive, and some explanatory. To give such a paragraph coherence calls for careful planning. Even after the best arrangement has been determined, skill is required in slipping in here and there little guiding words which mark the transition from sentence to sentence. The paragraphs of careful writers, especially those who try to be very clear, are well supplied with such transitional words as *first, a little later, later still, finally; at the left, straight ahead, to the right; nevertheless, on the contrary,* etc. But the matter of linking sentences together will be taken up later.

FIGURE 3

There are scores upon scores of paragraph "trails" or sequence plans. This is fortunate, for how mechanical would be a composition made up of paragraphs all patterned alike. Variety is as desirable here as in architecture. The simpler sequence plans are the following. They are not to be memorized.

First plan: Adhere to the sequence of proximity in time or space. That is, in narrative follow the natural time sequence. In description, do not skip about; having described one part of a landscape, for example, describe next an adjacent part.

Second plan: Begin with that which is general, then proceed to particulars; or, reversing the plan, begin with particulars and proceed to the general. In describing a boy's character, for example, one might begin with some general statement, such as that the boy was a capital fellow; then proceed to give in detail the traits which make him a capital fellow. Or, one might begin with a sentence calling attention to some particular trait, follow this with a sentence calling attention to a second trait, and so on till, all the prominent traits having been mentioned, the general statement is made that the boy is a capital fellow.

Third plan: Go from cause to effect or from effect to cause. *While we were going down this steep incline, suddenly, without warning, the brake refused to work.* If such a cause-statement comes first in a paragraph, the remaining sentences, naturally, will tell what was the effect produced. *Tommy was thoroughly discouraged.* Such a sentence standing first calls for an explanation of the cause of the discouragement.

Fourth plan: Pass from assertion to proof, or from proof to assertion.

Fifth plan: Begin with that which mystifies, or excites the curiosity; then clarify, or gratify the curiosity, through explanation. It is probably true that most well constructed paragraphs are built with this plan in mind.

Sixth plan: Begin by explaining the circumstances attending an action, then tell of the action.

Seventh plan: Carry out a comparison, showing paral-

lelism or contrast. It is not often that this plan can be followed, but at times it can be used with admirable effect. Macaulay is exceptionally skilful in his use of the balance. As the eye of the reader runs from line to line, not infrequently it notes, about midway in the paragraph, the little word *but* serving as pivot. What goes before is balanced by that which follows, and a strong contrast is obtained.

Eighth plan: Follow the climax order, proceeding from the less important to the more important, from that which is simple to that which is more difficult to understand, from that which is mildly interesting to that which is more interesting.

Notice how in the following extract from Burke's *Impeachment of Warren Hastings* sentence follows sentence with increasing force till a most impressive end is reached:

"Therefore hath it with all confidence been ordered by the Commons of Great Britain, that I impeach Warren Hastings of high crimes and misdemeanors. I impeach him in the name of the Commons' House of Parliament, whose trust he has betrayed. I impeach him in the name of the English nation, whose honor he has sullied. I impeach him in the name of the people of India, whose rights he has trodden under foot, and whose country he has turned into a desert. Lastly, in the name of human nature itself, in the name of both sexes, in the name of every age, in the name of every rank, I impeach the common enemy and oppressor of all."

These are such simple plans that perhaps it was unnecessary to call attention to them at all. They represent merely the well-worn trails which logical minds follow. But perhaps all minds are not logical.

Unity, and to some extent coherence, are often preserved through what is called the **topical sentence.** Usually it stands first in the paragraph, letting the reader know at once what the remaining sentences are about. It is like the

sign over the merchant's door, informing the passer-by what wares are for sale within. Or we may liken it to a promissory note. If you read on, it seems to say, I promise you such and such a treat. Sometimes it prescribes the boundaries beyond which the paragraph will not extend. Then it may be likened to the railway ticket which names the stations between which the passenger is entitled to travel. Sometimes it contains in brief form the central idea of the entire paragraph. But its nature can best be understood through studying the ways in which paragraphs are developed from topical sentences.

First way: By the addition of sentences furnishing particulars or details.

Last Saturday, the topical sentence may state, *I spent an enjoyable day in the woods.* This is but an outline; it calls for details, an account of the incidents which made the day enjoyable. *When dressed in his masquerading costume, his appearance was ludicrous.* Descriptive details are here called for, to justify the adjective *ludicrous.*

Second way: By the addition of sentences which clarify or enforce through illustration or example.

Through industry many a poor boy has risen to fame. This statement, to become convincing, calls for examples. The sentences which follow it will, naturally, tell of various ones whose industry has brought fame. The topical sentence *A little learning is a dangerous thing* calls for additional sentences illustrating the truth of this maxim.

Third way: By the addition of sentences which clarify through defining terms, through restatement, or through comparison.

Notice the following topical sentences: (1) *What we lack is school spirit;* (2) *Hitch your wagon to a star;* (3) *What is a boomerang?* In the first sentence, *school spirit* may need

defining, for the term does not mean the same to everyone. The rest of the paragraph might well be devoted to a careful definition. The second sentence is something of an enigma. Perhaps the idea can be made clearer if it is restated in other words; we can even imagine a paragraph made up entirely of sentences each of which states this same idea in a slightly different way. *What is a boomerang?* One way of answering this question would be to compare it to other things more familiar.

Fourth way: By the addition of sentences explaining what led to the effect recorded in the topic sentence, or giving the effect produced by the cause recorded in the topic sentence.

I was completely discouraged, the topic sentence may announce. What cause or causes had brought about the discouragement the remaining sentences in the paragraph will be expected to tell. *By chance a spark flew into the box where the fireworks were stored.* Here is a topic sentence containing a cause—a spark coming in contact with inflammable material. Naturally the remaining sentences should tell what happened because of this unfortunate circumstance.

Fifth way: By the addition of sentences containing a proof of an assertion made in the topical sentence.

I believe the boy is innocent. Such a topical sentence coming first naturally calls for proof to justify the writer's assertion.

EXERCISE 8

Imagine twenty-one paragraphs, each growing out of one of the following topical sentences. What is each paragraph about?

1. The castle was in a tumult of preparation to give him a suitable welcome. 2. The mystery was soon cleared up. 3. English travelers

are the best and the worst in the world. 4. On entering the amphitheatre, he was still more surprised at the singularity of the stranger's appearance. 5. After turning from the main road up a narrow lane, so thickly shaded with forest trees as to give it a complete air of seclusion, we came in sight of the cottage. 6. These observations call to mind a little domestic story of which I was once a witness. 7. It has been either my good or evil lot to have my roving passion gratified. 8. The great error in Rip's composition was an insuperable aversion to all kinds of profitable work. 9. Nothing can be more imposing than the magnificence of English park scenery. 10. Supper was announced shortly after our arrival. 11. The dance, like most dances after supper, was a merry one. 12. Half the world, it is said, knows not how the other half lives. 13. Whoso would be a man, must be a nonconformist. 14. The last moments of Addison were perfectly serene. 15. Silence reigned within [the old stores]—silence, dimness, and piles of foreign treasure. 16. I leaned against a post upon the dock and looked around. 17. Let us be charitable toward the rich. 18. My wretchedly poor memory has played me many a trick. 19. A bird in the hand is worth two in the bush. 20. Let us compare the two. 21. At last we were off!

EXERCISE 9

Here are initial sentences from a number of paragraphs taken from Macaulay's essays. Notice that each contains a hint of what the preceding paragraph is about, and also a hint of what is to follow. That is, each sentence is both transitional and topical; it links two paragraphs. Try in each case to determine what the two paragraphs are about.

1. While leading this vagrant and miserable life, Johnson fell in love. 2. His marriage made it necessary for him to exert himself more strenuously than he had hitherto done. 3. The effect of the privations and sufferings which he endured at this time was discernible to the last in his temper and his deportment. 4. A few weeks after Johnson had entered on these obscure labors, he published a work which at once placed him high among the writers of his age. 5. A few days after the publication of this poem, his tragedy, begun many years before, was brought on the stage. 6. By such exertions as have been

described, Johnson supported himself till the year 1762. 7. But though his pen was idle, his tongue was active. 8. Soon after this club began to exist, Johnson formed a connection less important indeed to his fame, but much more important to his happiness, than his connection with Boswell. 9. Three months after this great victory, Clive sailed for England. 10. In spite of this excellent advice, the Company adhered to the old system, paid low salaries, and connived at the indirect gains of the agents. 11. While these barbarities were perpetrated at Lucknow, the Princesses were still under duress at Fyzabad.

EXERCISE 10

Select one of the sentences found below and develop from it a long paragraph by adding particulars or details. Be careful to preserve unity.

1. *Last Saturday was for me an unusually busy day.* (*Busy* is the key word; the one thing required is that you show how busy you were. Through incident after incident, real or imaginary, try hard to show that you were busy, busy, busy—ever so busy. Follow the time sequence, and throw in phrases here and there to help the reader to keep track of the time.)

2. *Then a number of things happened in quick succession.* (Do not stop to explain what led up to the happenings; take it for granted that the reader knows the attending circumstances. Simply tell of real or imaginary happenings, ever bearing in mind that you must impress upon the reader that the events came in *quick* succession. Do not forget to insert time and place guides.)

3. *For the next two hours we were busy children.* (Confine your efforts strictly to the task which the topic sentence imposes, a statement of what the children did. Yet, to be effective, the paragraph should do more than furnish a mere list; it should make the reader see what was done. To make the reader see distinctly, many details—picture-giving details—will be necessary.)

4. *Sleeping alone in a strange room, miles from home and mother, was a new experience for Elizabeth, and her imagination became very active.* (First think of unity; let the paragraph be devoted exclusively to the workings of Elizabeth's imagination. Second, think of coherence; do not forget time and place guides. Third, be vivid. Put yourself in

Elizabeth's place. Make the reader share the emotions which you have imagined that Elizabeth experienced.)

5. *The last half of the ninth inning, with the score a tie, was most exciting.* (Remember that you have but a single paragraph in which to tell the story. Remember, too, that to justify the expression *most exciting* you must in some way make the reader feel the emotions felt by players and spectators, make him realize the ways in which tense excitement was evidenced.)

EXERCISE 11

Select one of the sentences given below and develop from it a long paragraph by adding details.

1. *The room was prettily decorated.* (It may be any room that you please, decorated for any gala occasion that you please. The one thing to bear in mind is that the sole purpose of the paragraph is to picture the room in such a way as to show that it was *prettily decorated.* Work out a sequence plan before beginning to write. How would it do to start with a general description giving the impression that the room might make at a first glance, then proceed to details, then return to a general description recording the final impression—the effect of the whole.)

2. *Evidently this room was a boy's workshop.* (*Evidently*, the topic sentence says; hence the rest of the paragraph must contain the evidence. Be orderly in your description; make sure that the reader sees each object described and where it is located. Do not forget that it is a boy's workshop, not a man's.)

3. *He was a sight to behold.* (Notice that it is unnecessary to tell who *he* is or what has happened to him. Unity calls merely for a portrait, complete through many carefully chosen details, each detail justifying the words *sight to behold.* Yet it would be possible to so draw the portrait that the reader might easily infer that the person was a tramp, a football player, a chauffeur, or a small boy fresh from a fall into a ditch.)

4. *The view from the brow of the hill is fascinating.* (Let it be, if possible, a real view. Be careful in managing place-sequence, that the reader may be able to follow you readily. Select your adjectives, and all other descriptive words, with great care. The description com-

pleted, ask yourself this question: Does my description justify the adjective *fascinating* with which the topic sentence concludes?)

5. *He had been a naughty dog and his appearance and actions showed that he knew it.* (Do not tell what he had done; confine yourself closely to *appearance and actions.*)

EXERCISE 12

Develop a long paragraph from one of the following sentences by means of one or more illustrations or examples:

1. *Faithfully preparing a lesson does not always insure a satisfactory recitation.* (Do not tell why; merely prove the assertion through rehearsing graphically an experience of your own. Be very careful to justify the word *faithfully.*)

2. *Through industry many a poor boy has risen to fame.* (A mere enumeration of names will hardly suffice; it must be shown that each case cited is a fit example. *Poor boy, industry, fame:* these are the essentials.)

3. *A sense of humor is sometimes of great value.* (Try to think of circumstances under which this statement might prove true. The more illustrations you can give, the more convincing the topical statement will appear, provided, of course, the illustrations really illustrate.)

4. *It never rains but it pours.* (First make sure that you understand what the proverb means; then give appropriate illustrations, real or imaginary. Do not add any further explanation; depend solely on illustrations to clarify the topic statement.)

5. *Ownership of a dog sometimes carries with it unforeseen responsibilities.* (If you own a dog, the truth of this assertion will be apparent to you, and you will readily recall occasions on which you have felt "unforeseen responsibility." If you have never owned a dog, try some other sentence—or use your imagination.)

6. *Nature, especially weather, is very fond of boys and girls.*

7. *Bubbles we buy with the whole soul's tasking.*

EXERCISE 13

Develop a paragraph from one of the following sentences by means of definition, restatement, or comparison:

1. *All is not gold that glitters.* (First think what this proverb means;

then try to restate the truth in other words. Do not illustrate the truth; simply restate it.)

2. *He is what I call a true sportsman.* (Since there are several conceptions of sportsmanship; tell what is yours. Let the remaining sentences define your conception. Tell, perhaps, what a true sportsman is not, as well as what he is.)

3. *What we need to show is our school spirit.* (Let the next sentence begin *By school spirit I do not mean* ———. Having cleared away possible misunderstandings by telling what is foreign to your conception, proceed to explain (define) what you think are essential characteristics.)

4. *When my lesson is unprepared and I expect every moment to be called upon to recite, how miserable I feel.* (What do you feel *like?* Try to explain through one, two, three, possibly four apt comparisons. If possible, let the second be stronger than the first, the third stronger than the second.)

5. *It is what I call an ideal story-book.* (But what is an ideal story-book? What are the essential qualities? What are some of the qualities it must not have? Enumerate very definitely.)

EXERCISE 14

Expand one of the following sentences into a paragraph. If you select a topic sentence stating a cause, follow it with sentences giving the effect traceable to the cause. If you select a topic sentence announcing an effect, trace the cause which produced the effect.

1. *I was completely discouraged.* (Imagine circumstances which led to the discouraged mood. State them in such a way that the adverb *completely* will seem none too strong a word.)

2. *But at that important moment, a spark flew into the box where Johnny had stored his fireworks.* (Confine yourself strictly to an account of what happened. Be graphic. Make the reader see things, hear things, and smell the powder. If you can do so without making the paragraph too long, conclude with a picture of Johnny himself as he gazes upon the ruins.)

3. *Then the squall struck us.* (Do not stop to tell where you were nor who you were; let the reader guess. Simply tell what happened

during the next five minutes. Introduce quick dialogue, if you wish.)

4. *Then came the signal: "45-87-63-51."* (Explain clearly how the play that the signal called for was carried out. Stop abruptly the instant the final effect produced by the signal has been pictured.)

5. *He was the proudest boy in town.* (Imagine the chain of events that caused the feeling of pride.)

EXERCISE 15

Here are sentences containing propositions requiring proof. Select one and expand it, through argument, into a closely knit paragraph.

1. Business letters should be as politely worded as social letters. 2. A course in bookkeeping is no more practical than a course in Latin. 3. Physical training should be as compulsory as mathematics. 4. All men should be compelled to vote. 5. "Haste makes waste" is a foolish saying. 6. The constitution of our ——— society needs revising.

EXERCISE 16

Develop one of the following sentences by means of comparison. For example, develop the first sentence into a paragraph so picturing the two boys that their points of resemblance and points of similarity will be apparent.

1. My two most intimate friends are Fred and Edgar Ward. 2. Which should I do, go or stay at home? 3. There are two sides to this matter of getting a friendly mate to help you translate your Latin. 4. A football team is like a little army. 5. A large school is like a little city. 6. The typewritten letter has its advantages and its disadvantages. 7. The two antagonists were evenly matched. 8. Going to college did not mean quite the same thing to Gertrude as to Eleanor. 9. Let us compare the two teams. 10. Which shall I buy, rugs or a carpet?

EXERCISE 17

The following topical sentences call for minute, picture-giving details of action. Select a sentence that appeals to your

imagination and develop a paragraph from it. Pay close attention to unity, yet be graphic above all.

1. *Then followed a battle royal between fish and man.* (Make the contest short—not more than three hundred words—yet describe minutely every action. You may find the short sentence very effective.)

2. *Crack! went the pistol and they were off.* (Make the contest what you will, but try to make the reader see the contestants and feel the intensity of the struggle.)

3. *To pass through that room without arousing the sleeping household was seemingly impossible, but it was his only chance and he resolved to try.* (Imagine the circumstances, but do not give them. Confine yourself to the catlike actions of the—was it a thief?)

4. *What pains he took.* (Let the person concerned be doing what you please, but justify, by a series of picture details, the word *pains*.)

5. *The storm came on gradually.* (This sentence gives opportunity for vivid, painstaking description arranged on the climax plan.)

6. *Johnny decided to climb over.* (Let him climb over what you please, but watch him as a cat watches a bird, that no movement of his little body escapes you.)

7. *The whistle blew announcing that the great game was over; then followed pandemonium.* (This is a difficult task, for doubtless, as you will imagine the scene, much will happen all at once. Do your best, through imagination using eyes and ears.)

EXERCISE 18

Develop a descriptive paragraph from one of the following sentences:

1. It was a scene long to be remembered. 2. The room had such a cozy appearance. 3. Down the street came the postman. 4. One costume in particular caught my eye. 5. It was a cheerless room. 6. The harbor was alive. 7. What a busy place is the railroad station. 8. Have you ever watched dawn brighten into day? 9. A glance was enough to show that the room was occupied by a boy. 10. What is more pathetic than a deserted farmhouse. 11. Poor old Fido!

Before attempting this exercise, it may be well to read the

following paragraph, written by a high school Junior. It is not perfect, yet commendable in that it contains so many picture-bringing details.

BLISS

He had been told to keep himself tidy, but by the time the guests had arrived you should have seen him. His hair was mussed and snarled as if he had just been asleep. Around his mouth was a wide circle of dark red jam. His eyes were red and dirty, for evidently he had rubbed them with his far from clean hands. His little white blouse was a sight. Up and down the front of it were smears of jam mixed with sand from the back yard. Across his bloomers were dirty finger marks where he had carefully wiped his sticky hands. His belt was gone, and his tie was hanging from his shoulder. His little blue socks were wrinkled down around his ankles. On one foot there was what had once been a white, but now was a gray, buckskin slipper. In his hand he held what there was left of the other. It looked as if the fat little brindle puppy, which he held in his other arm, had had a great deal of pleasure out of it. The little fellow stood on one foot, digging his slipperless toe into the thick velvet rug in his mother's parlor before the newly arrived guests, the remains of his little shoe clasped in his hand behind him, the wriggling puppy hugged tight in his arm, and a broad smile on his dirty little face.

EXERCISE 19

Develop, from one of the following sentences, a paragraph containing a marked contrast:

1. *I thought it probable—more than probable—that my composition would so please the teacher that he would at least read it to the class, and perhaps ask for a copy to place in his collection of models.* (Having added sentence after sentence emphasizing the confidence of the composition writer and giving the grounds on which he based his expectations, turn abruptly, with some such brief transitional sentence as *But how great was my disappointment*, and develop a sharp contrast.)

2. *To the uninitiated, football seems such a simple game.* (Dwell upon the apparent simplicity of the game, trying and trying and still trying

to establish your point; then, in a few strong, swift sentences, try to drive home the real complexity of a contest between well trained teams. Let the transitional sentence be short.)

3. *Among the interesting people whom I met during the summer vacation, two were especially noteworthy.* (Let the two selected—they may be real or imaginary—present a striking contrast.)

4. *"How perfect a day for our picnic," I exclaimed, as we left the house.* (In the first half of the paragraph let there be no hint of contrast, or at most nothing more than the merest hint; describe as beautiful a day as you can imagine. In the second half, bring on, slowly but inevitably, a most disagreeable spell of weather—fog, rain, whatever you please.)

5. *There is much to be said in favor of rugs.* (Having praised rugs, condemn them.)

EXERCISE 20

Develop from one of the following sentences a paragraph that shall form a climax:

1. *All that could be seen at first was a thin wreath of smoke.* (Beginning with the wreath of smoke, kindle, gradually yet swiftly, a conflagration. Do not let explanation intrude; merely give picture after picture till destructive flames are roaring. Skill will be required not alone in selecting descriptive adjectives and verbs but in supplying unobtrusive time and place guides.)

2. *How gradually the town wakes up.* (Begin with the first sounds of early morning and follow the waking up process till the streets are thronged and the roar of industry is at its height. The success of the paragraph will depend in part on your ability to make the reader see and hear, in part on your ability to work up gradually, yet with increasing rapidity, to a strong climax.)

3. *Suddenly the stillness was broken by a titter—a very little one, far back in the room, but contagious.* (Tell, without explaining the cause of the merriment, how the titter developed a roomful of unchecked laughter.)

4. *Hark!* (Describe the oncoming of a band of music, from the first faint sound.)

5. *Little Tommy's mouth began to show signs of puckering.* (Pass from pucker to roar, with its usual accompaniment of tears.)

EXERCISE 21

A paragraph may be perfect, so far as unity and coherence are concerned, yet be feeble through lack of intensity. Frequently it takes blow upon blow to make an impression. In developing a paragraph from one of the following sentences, forget about unity and coherence. Concentrate all your energy upon forcing the reader to experience the sensations you wish him to experience.

1. *How it did pour!* (Make the reader hear the rain, see it, feel it. Drench him!)

2. *Of all the things I dislike to do, the worst is cleaning out the cellar.* (For *cleaning out the cellar* you may substitute *writing a composition, making a polite call,* or what you please. The one thing essential is that you make the reader, through sympathetic imagination, experience the disagreeable sensations that you have experienced.)

3. *Such a dinner!* (Describe the dinner in such a way as to tantalize the reader.)

4. *I was thoroughly frightened.* (Give your sensations in such a way as to justify the word *thoroughly.*)

5. *You should have seen me as I appeared when they fished me out of that pool.* (Make the picture vivid.)

6. *The box in which my new spring hat had just come from the milliner's lay open on the floor, while in a corner of the room the puppy was worrying some shapeless object.* (Describe the object.)

EXERCISE 22

Here are many topical sentences. Study each to see how a paragraph might be developed from it.

1. Dress reveals character. 2. Let us be charitable toward the quick tempered. 3. I will tell you how it happened. 4. All work and no play makes Jack a dull boy. 5. The storm came on gradually. 6. It does seem as if some of the lower animals possessed intelligence. 7. We are beginning to realize the value of fresh air. 8. Having your picture taken isn't all fun. 9. There are more ways than one of having

a good time. 10. What a fine fellow Jack is. 11. The high school does much in the way of training for citizenship. 12. At first I was thoroughly angry. 13. Let me make you acquainted with the president of our club. 14. It is humiliating, yet let me admit that I have one or two minor failings. 15. Of all my studies, I have gained most from ———. 16. He is my ideal of what a teacher should be. 17. I did not realize what a difficult matter building a fire was till I tried, one day. 18. It is surprising how many grammatical errors are prominent in every-day speech. 19. Read a book a week? How can I possibly find the time! 20. What is the secret of popularity in high school? 21. Wonderful are the contents of a schoolroom waste-basket. 22. It isn't an easy matter to select presents for a family of ten. 23. Here are a few suggestions concerning letter writing. 24. It is remarkable how widely concrete is used. 25. Managing a school paper is a liberal education. 26. How different are the conceptions of what constitutes success in life. 27. For nearly a week he cared for that bicycle as a mother cares for her babe. 28. It was a most disastrous day. 29. That new suit of clothes made a new boy of Reginald. 30. There are many ways of becoming unpopular. 31. One swallow does not make a summer. 32. Fitz James and Roderich Dhu were evenly matched. 33. The machine seems almost human. 34. What a difference there is in servants. 35. It took no little courage to get even as far as the door mat. 36. What qualities are most essential to a football player? 37. It was certainly a mirthful affair. 38. It was enough to frighten anyone. 39. Fashion rules, even in high school. 40. How varied the contents of the daily newspaper. 41. At first, all that could be seen was a tiny spark. 42. I think the boy is innocent. 43. There is a wide difference between tact and cunning. 44. My physical discomfort was nothing compared to my mental anguish. 45. Slowly but inevitably the hour drew near when I must mount the platform and speak my piece. 46. Tom decided to do it, and do it at once, for no time was to be lost. 47. I read, this morning, of a most unusual accident. 48. It was a cruelly cold day. 49. What is an optimist? 50. The orchestra ceased playing and up went the curtain, revealing a scene I shall not soon forget. 51. Often the lions in our path prove to be chained. 52. Anticipating a pleasure and realizing it are two very different matters. 53. On the third day the storm ceased and the fog lifted. Then what a sight the harbor presented! 54. Pushing aside the branches, I came upon the snuggest little ———

imaginable. 55. The child proudly produced her first piece of sewing, on which she had been struggling in secret for days. 56. I heard recently an anecdote which seems to me to illustrate ——— very well.

EXERCISE 23

Here we have the first paragraph, the last paragraph, and the initial sentences of the intervening paragraphs of an Atlantic Monthly *essay by Alan Sullivan, entitled The Cycle of the North. Notice how, from these fragments, it is possible to gain a fairly good idea of what the essay contains. Is this due to the fact that Mr. Sullivan planned his essay with great care, or is it due to his skill in the use of topical sentences, or to both?*

The Cycle of the North

The timber fails just beyond the fifty-ninth parallel. First the white birches dwindle, then the smooth-bark poplar before his rougher brother, then the spruce vanishes; until, beside the river-beds that tempestuous waters have cut deep below the plains, there is only a fringe of tamarack and willow and dwarf pine.

Spring moves at first gently across these solitudes.

Then the sturdy growths spring into life.

But ere the blossoms come, the population of the barren lands grows with the lengthening days.

On land there is movement and life.

Now come July and August, when the earth is bright with roses and fruit.

The plains are carpeted with the profuse blossoms of the wild tea, whose velvety pointed leaf brings comfort by many a camp fire.

And all this time the days are getting shorter and the air milder, and the stiff earth turns to slacken her rigid joints and yield the wonderful life that lives but for weeks.

Then, as the year fattens, comes the physical change, and fur and feathers, worn, matted, and broken, are put away for the new covering that grows before the autumn closes.

In September there is a quickening of wild blood.

Gradually the salt water edges become peopled with travelers preparing for the most wonderful journey in the world.

And then of a sudden there is a stillness in the air and a gray sky, and with a few white flakes the word of the mysterious north has come.

Little by little the ice forms.

Then comes the snow: light, impalpable, and fine, like star dust, and behind it the first breathing of that north wind that searches the plain for months. The land tightens, shrinks, and hardens. Its rugged ridges are smoothed out in soft curves. Day is obliterated in the half light of a sun that seems a stranger in these regions of death, till, with relentless force and swiftness, rises the steady drone of the wind. Winter has come to the barren lands.

PART II

DICTIONARY AND GRAMMAR

CHAPTER XIII

THE DICTIONARY

The English language is made up of hundreds of thousands of words. Not all of these are in use today; some are found only in very old books, and still others are slowly dying. When the spinning-wheel went out of use, a small group of spinning-wheel terms slipped away because there was nothing for them to do. When the stagecoach disappeared, along with it went a little vocabulary pertaining to stagecoach things. Every important invention, we may almost say every change in fashion, retires, sometimes permanently, a few words. Old fashioned words that are still understood though seldom employed are called **archaic.** Words once in the language but now entirely out of use are called **obsolete.**

Related in a way to obsolete words are not a few terms that are in every-day use, yet are found in some small province only. The English-speaking people are widely scattered; and though all have the same names for most things, still each country, each section of a country, each community even, has a few words that are not found elsewhere, or if found elsewhere, they have different meanings. There are terms peculiar to the English colonies in Africa, for example. New Englanders employ a few terms that sound strange to the ear of the Southerner. **Provincialisms,** as such stay-at-home words are called, are to be found everywhere, doing good service, but in a narrow field.

Every art, trade, occupation, science has its separate vocabulary of **technical** terms. The lawyer employs many

expressions that are meaningless to most of us; so too does the doctor. It is said that the student of zoölogy who reads all that has been written on this branch of science will find over one hundred thousand terms employed, comparatively few of which are in common use. Every line of manufacture, every branch of sport even, has its technical terms. They do not stay at home as do provincialisms, but each group is of special service to some one class of individuals.

A recently published dictionary defines over four hundred thousand terms, all of which, it is claimed, are in active use today or are to be found in books that English-speaking people may care to read. This number is amazing, especially when we bear in mind that many obsolete and provincial words and a far greater number of technical terms have been excluded. The dictionary is even more select than this. Every day new words come into existence. When things are discovered or invented, they must be named. How many terms associated with steam and electricity were unknown a century ago! Exploration, trade, manufacture, science, all are contributing each year a large number of new words. But not all these find their way at once into the dictionary. They must first be tried, passed about from mouth to mouth for a time, experimented with, till it is reasonably sure that they are really needed.

Not only is the dictionary cautious in accepting **newly coined** words, as they are called; it is careful, though perhaps not sufficiently so, about admitting many expressions commonly heard on the street or wherever people talk loosely—words that are exceedingly coarse and vulgar, others that are what we know as slang. Such **colloquial** or **loose** expressions are seldom found in print. They dwell on the outskirts of respectability, unfit to appear in good

society; or we may think of them as vagrants. Occasionally a word of this sort works its way out of the slums of speech and at last gains admittance to the dictionary; yet where one succeeds in living down its low origin, hundreds remain but mouth-words, without respectability. Most of them live but a short time.

The immensity of the English language, even when we exclude the relatively unimportant groups of words just considered—the **archaic,** the **obsolete,** the **provincial,** the **technical,** the **newly coined,** the **colloquial** or **loose**—is difficult to realize, except as one compares it with his own meager vocabulary. Shakespeare, we are told, used at least fifteen thousand different words, Milton eight thousand. The average man of today, it is estimated, employs about five thousand. But how about you? How much of the English language do you possess? In a way, it is all yours; in a truer sense, no one really owns a word till he has mastered it—can pronounce it, spell it, and knows precisely what it means. If you were to attempt to make a dictionary and record in it simply the words you have thoroughly mastered—that is to say, the words which you really own, what would be the result?

Fortunately no one will ever set a task so unreasonable. Every schoolboy knows that his vocabulary is a small one, that he misspells, mispronounces, misuses many of the terms he commonly employs. It is no disgrace to be young; many of the careless mistakes which fall from the lips of schoolboys and schoolgirls, or slip from their pens in writing letters, are pardonable. Yet a time should come, and usually does come, when the average youth begins to feel ashamed when he blunders in his speech. He wants to put away childish errors. He prefers not to misspell, mispronounce, and misuse words. Perhaps someone has laughed

at him for spelling *college* with a *d*, or for pronouncing *gentlemen* as if it were spelled *genlemun*, or for writing *Mary's voice was edible as far as the corner*, or for closing a letter with *Yours respectively*. It is not pleasant to be laughed at.

Reforming one's speech, however, is not an easy matter. Many of the words found in the youth's vocabulary have been picked up by ear; the eye may never have seen them in the printed page. And many words are so commonly mispronounced, or indistinctly uttered, or improperly employed, that the ear does not receive what is correct. Other terms are acquired through reading; but the young reader rushes along so rapidly that the eye merely glances at words and does not hesitate to skip whatever looks difficult in the way of long or strange expressions. In this most natural manner the mind receives many words that have been imperfectly seen; the memory is crowded with wrong or indistinct impressions. It is indeed difficult, when so much needs correcting, to determine where and how to begin. Here are a few simple suggestions:

First, **be convinced that the undertaking is worth while.** Every word mastered is a word owned; it is so much power. We need all the power we can get, in this busy age. A large vocabulary may not be required for the work you are to do, but a fully mastered vocabulary is necessary. Mistakes in speech are costly; they cause delays and misunderstandings. Have, too, a little pride in the matter. Incorrect speech is the badge of illiteracy.

Second, **be more careful about what you read and how you read.** Form the habit of reading aloud ten minutes every day, scanning each word closely, pronouncing distinctly, bringing out clearly the meaning of each sentence. No book is better for this kind of drill than the Bible, but any good book will do, or even the daily newspaper. Mem-

orize a short poem, now and then, or a paragraph of vigorous prose. The purpose of exercise of this sort is to train the eye and the ear and the tongue to do their work more carefully.

Third, **take pains to use language correctly when talking and writing.** Break yourself of the habit of careless expression. The little training received in school will amount to nothing, if you permit yourself to abuse language when you are on the street or at home. Correct expression comes through habit. Keep in training all the time.

Finally, **try to become interested in words; learn to respect them.** Studying coins or stamps is not a foolish fad, neither is collecting picture postals; but words are more interesting than coins or stamps or postals, and are better worth studying. *On the Study of Words*, by Archbishop Trench, though written years ago, is a most delightful book for present-day readers. *Words and their Ways in English Speech*, by Greenough and Kittredge, a more recent work, contains many interesting chapters. But the best book of all is the dictionary itself. By all means own a good one and learn how to use it.

Looked at in one way, the dictionary is a vast collection of condensed compositions, each telling all that the average person needs to know about some word: how it is spelled and pronounced, and what are its meanings. Frequently a quotation containing the word properly used will be given, and sometimes a group of synonyms, or terms which have nearly the same meaning. The dictionary does more than this. Whenever possible, it tells the life-story of a word—where it came from, what it meant originally; for many words change in meaning from age to age, just as a person's character changes during his lifetime.

But there is another way of regarding the dictionary.

It is a great law book. Ours is a free country, yet we are not free to do as we please. We must endure, for the common good, restraint of many kinds. Words are free; but when we misuse them we become law-breakers. The dictionary, stern book, lays down laws regarding spelling, pronunciation, meanings, which word-respecting people obey.

Form the habit, then, of consulting a good, unabridged dictionary. See what the law says about this and that term which you are using commonly, yet with a suspicion that you may be using it improperly. Lay down the book you are reading, now and then, and look up the meaning of some new word. If an expression has an odd sound to your ear, and you find yourself wondering where the word came from, how it got its present meaning, turn to the dictionary. Perhaps it will tell you precisely what you wish to know. Practice of this kind soon becomes fascinating, for words are wonderful when studied.

EXERCISE 1

Explain the meaning of the following terms: archaic, obsolete, technical, slang, colloquial, provincial, newly coined. *Try to think of examples. You will find in the Bible many archaic words. If you have an acquaintance who has at some time lived in a distant part of the country, you will notice, probably, that he has in his vocabulary a few provincial expressions.*

EXERCISE 2

Study a good dictionary till you can answer the following questions concerning it: How is the pronunciation of words indicated? their derivation? their classification as parts of speech? When two ways of spelling a word are given, how can one tell which is the preferred way? Where several meanings of a word

are given, is the most common meaning given first? How does the dictionary indicate that a hyphen is needed between the parts of a compound word?

EXERCISE 3

Open the dictionary at random and select an interesting word. Give, in complete sentences, all the information the dictionary supplies concerning it.

EXERCISE 4

Without consulting a dictionary, try to discover how the following terms originated. What other words of this sort can you suggest?

grunt	snarl	click	chirp
hiss	twitter	chatter	crackle
mew	bang	chickadee	whiz

EXERCISE 5

The following are representatives of a class of words which have come into the language in an interesting way. Try to discover their origin, consulting for this purpose an unabridged dictionary.

italics	martial	bedlam	derrick
canary	phaëton	lynch	artesian
champagne	volcano	mackintosh	guillotine
meander	cereal	gingham	pullman
worsted	panic	damask	pompadour
cologne	macadam	dimity	quixotic
copper	guy	tantalize	namby-pamby
atlas	babel	calico	colossal
herculean	tawdry	cambric	boycott

EXERCISE 6

It is estimated that nearly one-third of our language is, directly or indirectly, of Latin origin; but every nation has con-

tributed a few terms. Where did each of the following originate? First guess, then consult the dictionary.

wigwam	soprano	lad	czar
potato	adieu	bungalow	canoe
tea	postscript	mosquito	physics
candy	telephone	tulip	minister
yacht	chess	ambassador	crag
sabbath	snob	daisy	dairy

EXERCISE 7

Often words become doubly interesting when their derivation is known. Thimble, *for example, comes from an Anglo-Saxon word* thuma *meaning* thumb. *Was the thimble once worn on the thumb?* Squirrel *is from a Greek word meaning* shadow-tail. *So a squirrel is an animal that casts a shadow with its tail? Look up the derivation of the following:*

Ethel	smear	telegraph	yoke
Gertrude	miser	indent	villain
Theodore	witch	pope	sophomore
Winifred	cunning	curfew	dandelion
Margaret	salary	linen	buxom
Alfred	style	acrobat	debate
tassel	cranberry	silly	lunatic
wistaria	smuggle	umbrella	torment
senate	vestige	tribulation	amateur

EXERCISE 8

Sometimes the full force of a word is not appreciated until its derivation is known. Dilapidated, *for example, is from a Latin word* lapis *meaning a* stone, *and the prefix* dis *meaning* apart. *Knowing this, the word presents to the mind a picture of a stone building tumbled down. Consulting a good dictionary, try to discover the original meaning of the following:*

manuscript	error	neighbor	Monday
phonograph	eradicate	arduous	Tuesday

bicycle	manufacture	wealth	Wednesday
mayor	journey	Florida	Thursday
accumulate	alderman	December	Friday
circus	valedictory	Sunday	Saturday

EXERCISE 9

The words in the first two columns below were brought to England by the French; the rest are from the Old English, or Anglo-Saxon. At one time the Norman-French and the Anglo-Saxons lived side by side in England. Which were the conquerors and which the conquered people?

scepter	prince	spade	house
throne	palace	rake	home
royalty	treasurer	scythe	hearth
court	duke	rye	oats

CHAPTER XIV

PRONUNCIATION

Clear enunciation does not make a gentleman, but it is a sign of good breeding. Educated people, refined, courteous people, those who respect language and are thoughtful of the comfort of others, try to speak distinctly and correctly. They consider it ill-mannered, when reading aloud or talking, to mumble their words, misplace accents, clip syllables, or otherwise abuse language.

Mispronunciation is due principally to carelessness. We know how most of the commoner words should be pronounced, but we are slaves to habit—the habit of reading and talking too rapidly. Ruskin, a great English essayist, once said, "If you read ten pages of a good book letter by letter, that is to say with real accuracy, you are for evermore in some measure an educated person." This kind of careful reading, the eye noting every syllable, every letter, must form the basis of all serious effort to learn how to pronounce. But the ear must help the eye, intently listening when those whom it is safe to imitate are reading aloud or talking. And the vocal organs must be trained to obey; for it is one thing to know how a given word should be pronounced, and quite another thing to be able to pronounce it. Training the eye, the ear, and the tongue to take pains,—that is the secret of the whole matter.

The following exercises are exceedingly simple. Their purpose is to call attention to a few of the many words commonly mispronounced. To run through them once or twice will accomplish little; they call for repeated practice, day after day.

EXERCISE 1

Pronounce the following, making sure that the accent falls where it should. If in doubt, consult a good dictionary.

address	deficit	alloy	incomparable
recess	hyperbole	alias	disreputable
discourse	idea	combatant	formidable
influence	precedence	reputable	gondola
express	precedent	infamous	chastisement
illustrate	mustache	condolence	clandestine
character	romance	caricature	irremediable
finance	herculean	comparable	deference
mischievous	exquisite	interesting	hospitable
entire	applicable	acclimated	indefatigable
resource	inquiry	nomenclature	vehemently

EXERCISE 2

In careless speech perhaps *becomes* praps, usually *contracts into* usally. *All the words in the following group suffer from this kind of abuse. Pronounce carefully, giving each syllable due attention.*

general	calculate	miserable	artistically
several	usually	reverend	boisterous
personal	naturally	bravery	illiterate
temperance	governor	machinery	miniature
regular	original	battery	vulnerable
reasonable	parenthesis	restaurant	sarsaparilla
laboratory	incidentally	sentinel	cardinal
difference	superintendent	military	perhaps
singular	delivery	curiosity	enthusiasm
aëroplane	accidentally	literally	poetry

EXERCISE 3

Ath el etics, sawr, drownd ed, *and* naow *are common mispronunciations of* athletics, saw, drowned, *and* now. *Occa-*

sionally a silent letter is sounded, as in often *and* herb. *Be careful not to make mistakes of this sort when pronouncing the following words:*

brethren	Wales	soda	h
draw	spasm	straw	drowned
business	saw	intellect	drama
down	salmon	law	cow
often	found	mountain	extra
athletics	herb	how	thought
umbrella	house	persevere	soften
sword	ought	caught	column
parliament	athlete	vaudeville	lightning

EXERCISE 4

Doin *and* cunnin *are common mispronunciations of* doing *and* cunning. *Pay especial attention to consonants when pronouncing the following words:*

fact	particular	arctic	subtract
government	adjacent	anarchy	reading
perfect	pumpkin	instinct	subject
speaking	partridge	recognize	doing
quarter	expect	tract	accept
orphan	leaving	anything	Harvard
connect	except	recognition	cunning
including	extract	attract	February
something	running	going	hoping

EXERCISE 5

Pronounce, taking pains to give full value to the vowel in each final syllable. Do not turn object *into* objict, *nor* judgment *into* judgmunt.

providence	admittance	audience	government
statement	argument	prominent	benevolence
sentiment	regular	reverence	extravagance
professor	parliament	restaurant	countrymen

jurymen	difference	vehement	accomplishment
gentlemen	reverend	battlement	independent
object	singular	irrelevant	intemperance
similar	accident	judgment	tenement
amusement	rudiments	disconsolate	expedient

EXERCISE 6

Italian *should not be pronounced as if spelled* Eyetalian, *nor* American *as if it were* Amurican. *Pay particular attention to all the vowels in this group of words.*

foreigner	far	engine	genuine
nominate	capability	yet	separate
getting	candidate	Italian	barbarism
educate	animal	solemn	clemency
rather	American	definition	representative
complication	visible	Coliseum	ceremony

EXERCISE 7

Give the vowel o *its full sound. Do not substitute the sound of some other letter. Do not insert the letter* r.

innocent	tomatoes	mountain	sonorous
eloquent	mosquito	decoration	tallow
society	lost	apologize	potatoes
swallow	professor	chocolate	piano
accommodate	fellow	borrow	process
provide	oyster	apoplexy	introduction
composition	proposition	sorrow	often
hoist	diagonal	ought	bellow
pillow	propose	hollow	colony

EXERCISE 8

Perhaps no vowel is more commonly mispronounced than u. *Seldom should it be given the sound of* oo *as in the word* boot.

blue	stupid	stimulate	occupy
student	produce	rudiments	durable

truth	tutor	picture	argument
tube	tune	educate	altitude
Tuesday	dutiful	genuine	culinary
duke	attitude	institute	figure
dues	avenue	speculate	cruel
gratitude	solitude	tumult	ludicrous

EXERCISE 9

The vowel a *represents a number of different sounds. Are you sure that you pronounce the following words correctly?*

ask	parent	extra	calm
half	haunt	calf	because
gape	laugh	path	father
catch	chaste	aunt	vaunt
can't	launch	patent	alternate

EXERCISE 10

Th, ngth, sph, *and similar combinations are difficult for some tongues. Master the following.*

length	thousand	twelfth	eleventh
depths	drouth	chasm	thought
Thursday	diphthong	drought	architect
sphere	architecture	eighth	trough
through	strength	naphtha	throat
with	this	the	archipelago

EXERCISE 11

Each word in this group presents some difficulty. When in doubt, do not guess; consult a dictionary.

élite	against	chauffeur	inveigle
amateur	epitome	decrepit	coffee
juvenile	cayenne	column	clapboard
victuals	detour	again	creek
debris	suite	sesame	enmity
bestial	leisure	sergeant	immediate

viscount	odious	pantomime	which
fiancé	courtesy	forehead	apron
docile	irrelevant	tedious	spoon
deaf	hundred	chimney	inveigh
finance	joust	height	garage
arnica	California	Amanda	Florida

EXERCISE 12

The following are selected from the preceding groups. Pronounce them slowly and with distinct enunciation. Go through the list again and again; master each word.

Tuesday	influence	sphere	creek
February	discourse	tract	hundred
Italian	forehead	catch	umbrella
American	laugh	object	genuine
Wales	drowned	professor	subject
pumpkin	swallow	avenue	temperance
quarter	height	saw	mischievous
psalm	length	column	address
governor	gentlemen	partridge	express
solemn	illustrate	architect	athletics
strength	ridiculous	interesting	recognize
laboratory	sentiment	decorous	patent
character	willing	debris	innocent
stupid	deaf	chimney	mustache
Arctic	intellect	suite	gratitude
engine	sword	twelfth	student
detour	superintendent	miserable	juvenile
fellow	fiancé	romance	speaking
several	recess	difference	gape
often	government	potatoes	pantomime
rather	coffee	produce	far

EXERCISE 13

Make a list of the words you have discovered, through your study of the preceding exercises, that you have been unconsciously mispronouncing.

EXERCISE 14

Make a list of words you hear commonly mispronounced by your associates.

EXERCISE 15

Write, as if to a child, a fifteen-line paragraph explaining the dictionary's way of indicating the correct pronunciation of words. This is a difficult task; do it well.

CHAPTER XV

WORD-BUILDING AND SPELLING

Horse and *shoe*, when combined, form the compound *horseshoe*. Add the suffix *ness* to the adjective *good* and we have the noun *goodness*. *Regain* is but the word *gain* plus a prefix. In *returnable*, three elements are combined, a simple word, a prefix, and a suffix; in *ungentlemanly* there are four elements. Even a superficial examination of the dictionary reveals the fact that comparatively few words are simple; that there are scores of prefixes, scores of suffixes, by means of which our language multiplies.

The words examined in the paragraph above are readily analyzed; a glance shows how they are put together. But analysis is not always so simple. Words adopted from a foreign language do not, as a rule, retain their original form; only the vital part of each—the root or the stem, as it is called—is retained. *Jacere*, for example, is a Latin word meaning *to throw*. Its root is *ject*, as seen in *interjection*. Without some familiarity with foreign languages, it is not always easy to detect word-roots. Not only many roots but also many prefixes and suffixes are from languages other than our own. Some are so commonly employed that we recognize them readily enough and know what they mean; yet occasionally one is so changed in the process of joining it smoothly to a root that to determine where the prefix ends and the root begins is not a simple matter.

So many words are of Latin derivation—our ponderous dictionary would shrink at least one-third if they were all

dropped from it—that some educators believe the best way to master English is to master Latin first. Whether this indirect method is best or not, it is for several reasons an exceedingly good one. Those who are unable or unwilling to adopt it should at least master the more commonly employed Latin prefixes. For frequently a prefix furnishes a hint of what the word it introduces means, and sometimes it throws the door wide open, revealing at once the entire secret. Familiarity with the Latin prefixes also helps one to spell correctly. A large proportion of words commonly misspelled are of Latin origin. The trouble lies in the joint, where the prefix is neatly attached to the root. If one knows the prefixes thoroughly and understands word-joinery, there is little danger of error; a moment's thought will tell what the spelling must be.

Ab, sometimes appearing as **a** or **abs,** signifies **from** or **away.** *Norma* is the Latin word for *rule;* hence the English word *normal,* meaning *according to rule* or *natural. Abnormal,* then, means *away from the rule* or *unnatural. Abstract* is made up of *abs* and the root of a Latin word meaning *to draw;* hence to *abstract* is to *draw from.* Here are other examples:

abduct	abhor	abdicate	avert
absolute	abrupt	absent	abstain

Ante signifies **before.** This prefix is seen in *antedate* and *antecedent.* Sometimes it changes to *anti,* as in *anticipate.* There is a Greek prefix *anti* meaning *against.* It is seen in *antislavery* and *antidote.* An *antidote* is something given to counteract or work against a poison or a disease. You will have no difficulty in picking out from the following list words in which *anti* means *before* and words in which it means *against.*

ante-bellum	anteroom	anticipation	antique
antediluvian	antiquity	antiquary	antechamber
antiseptic	antipodes	antiphonal	antithesis

Circum signifies **about** or **around.** It is found in but few words and is easily recognized.

circumference	circumnavigate	circumspect
circumvent	circumlocution	circumscribe

De most commonly signifies **from, down,** or **away.** *Caput* is Latin for *head; decapitate,* then, means *behead* or *take the head from the body. Deposit* is made up of *de* meaning *down* and a Latin word signifying to *place* or to *put.*

degrade	deform	debate	detract
dethrone	deflect	debar	deject
deduce	decrease	demerit	decamp

Inter commonly signifies **among, between,** or **mutually.** It is easily recognized and presents no difficulties.

interval	international	interpose	interrupt
interweave	interregnum	interfere	intersect
interlude	intercollegiate	interview	intermediate

Non signifies **not.** It presents no difficulties.

nonsense	noncombatant	non-conductor
nonconformity	nonentity	nondescript
noncommittal	nonresident	nonage

Per commonly signifies **through, by,** or **for.**

perforate	perpetual	percent	perusal
perpetrate	permeate	persevere	perennial
persecute	perspire	permission	perspective

Post signifies **behind** or **after.**

posterior	postscript	postgraduate	posthumous
postpone	posterity	postlude	post-mortem

Pre signifies **before.** *Judicium* is a Latin word meaning judgment. A *prejudice,* then, is an opinion formed before careful examination. *Pre* is a very useful prefix, appearing in a great many words.

prelude	preposition	prefix	prepaid
preface	preamble	presage	premature
precede	precaution	precipitate	preliminary
predominate	prehistoric	premium	predecessor
precept	premeditate	precocious	president

Pro commonly signifies **forward, before,** or **instead of.** *Videre* is the infinitive form of a Latin word meaning *to see.* To *provide,* then, is to *look ahead* or *make ready for what is to come.* A great many words contain this useful prefix.

proceed	prologue	prostrate	promise
procession	progressive	promote	professor
protect	protrude	promenade	prospect
project	product	prosecute	pronoun

Re signifies **back, again,** or **against,** and appears in a multitude of words.

rebate	recollect	retail	reiterate
recess	reconcile	reduce	repel
remunerate	repeal	resign	reply
retract	revenge	retreat	reflect

Se signifies **aside, apart,** or **without.** It appears in but few words.

secede	seclude	secure	secrete
select	separate	seduce	secretion

Super signifies **above, over,** or **beyond.** It presents no difficulties.

superficial	superlative	superstition
superintend	superstructure	superb
superabundance	superfluous	supernumerary

Trans, sometimes shortened to **tran** or **tra,** signifies **across, over, beyond,** or **through.**

transfer	trans-Atlantic	transient	transpose
transplant	translate	traverse	transact
transparent	translucent	transom	transgression

The fourteen prefixes considered thus far are simpler than the six to be examined next, in that they undergo but slight change or none at all. *Re* remains *re* and *se* remains *se*, no matter to what root they may be joined. This is not true of the following:

Ad signifies **to.** It is recognized at once in *adhere* and *adjacent.* In many words, however, *ad* changes to *ac, af, ag, al, an, ap, ar, as,* or *at,* before *c, f, g, l, n, p, r, s,* and *t.* That is, for the sake of ease in pronunciation the final letter of the prefix is assimilated, or changed to the first letter of the stem. Words containing *ad* in a disguised form are misspelled frequently. The troublesome ones, it will be seen, contain the double consonant. It is almost safe, when in doubt, to double the consonant.

adapt	affix	admission	affluence
annihilate	application	affection	attempt
alleviate	arrogant	accompany	appearance
accent	assert	attribute	apparatus
alliteration	attend	arrive	approve

Com usually signifies **with** or **together.** Other forms of this suffix are *col, con, cor,* and *co. Col* is found before stems beginning with *l, com* before *m, con* before *n, cor* before stems beginning with *r. Com* and *col* appear before other letters, too, but not in words one is apt to misspell; so when in doubt, it is safe to double the consonant. Carefully note the spelling of the following. Observe, too, how strong the idea of *with* or *together* is in most of the words.

combine	connect	convene	commerce
conference	concrete	compete	corrupt
conspire	concord	compare	correspond
continent	complex	command	collide
coeducation	cohere	conversation	collection

Dis usually signifies **apart,** though sometimes it has the force of a negative. *Dif* and *di*, other forms of *dis*, are found in a few words. There is a temptation to substitute *diss* for *dis* in *disappear* and all other words in which the root begins with *a*. The opposite tendency, namely, to omit the *s*, is seen when the root begins with *s*, as in *dissatisfy*. Most words introduced by *dis* are familiar; a moment's thought is all that is necessary to determine the root, and this once determined, the correct spelling becomes obvious.

disability	dissect	dissolve	discomfort
disadvantage	dissemble	dissuade	digress
disapprove	dissent	discharge	dilute
disappoint	dissimilar	disengage	difficulty
disallow	dissipate	disjoin	diffident

Ex commonly signifies **out, out of, off, away from,** or **beyond. E** and **ef** are other forms. Words introduced by *ex* present few difficulties; there is no temptation to double the final letter. *E* and *ef* are sometimes troublesome because the Latin stems they introduce are unfamiliar; or because we forget that *ex* changes to *ef* before a stem beginning with *f*. Note with care the words in the first two columns.

efface	emigrant	elapse	explain
effect	emissary	excavate	explode
effeminate	enervate	excellent	export
effervescent	eloquent	excursion	express
effort	elocution	exhaust	extort

In commonly signifies **in, into,** or **not, without.** It is exceedingly common, and exceedingly troublesome to poor spellers, who forget, or do not know, that *in* changes to *il, im, ir,* before *l, m, r.* Study the following words faithfully, first noting the form of the prefix, then determining the significance of the prefix.

infuse	illegible	immaterial	irrational
innovation	illiterate	immediate	irreducible
inoculate	illiberal	immense	irregular
inquisitive	illogical	immigrant	irreligious
inhale	illumine	immoral	irresolute
inherit	illustrate	immunity	irreverence

Sub signifies **under, below,** or **near.** It changes to *suc, suf, sug, sup, sur,* before *c, f, g, p,* and *r.* Let the poor speller remember this double consonant arrangement; it will save him many slips.

subconscious	subscribe	suffice	support
subcontract	suburb	suffix	suppose
subdivide	success	suggest	suppress
subjugate	suffer	supplant	surreptitious

Suffixes, fully as useful as prefixes, appear in so many of our commonest words that their significance is learned almost unconsciously. It will not do to pass them by, however, without noting certain rules which tell how suffixes are joined to stems. These rules should be learned.

Silent *e* is usually kept before a termination beginning with a consonant, and dropped before a termination beginning with a vowel; but words ending in *ce* or *ge* retain the *e* before *a* and *o*. Words ending in *ie* drop the *e* and change the *i* to *y* before the termination *ing*.

Love + *ly* makes *lovely, love* + *able* makes *lovable. Change* + *able* makes *changeable* and *service* + *able* makes *serviceable;*

otherwise there would be a temptation to give *g* and *c* the hard sound as in *rang* and *cup*. *Tie*+*ing* makes *tying*. The *e* is dropped since it is final silent *e*, and *i* changes to *y* to prevent the doubling of *i*. *Singeing* and *dyeing* retain the *e* to distinguish them from *singing* and *dying*. *Truly*, *duly* *shoeing*, *hoeing*, *toeing*, *awful*, *argument*, and *judgment* are other exceptions to the rule.

hoping	advertisement	subduing	amazement
excitement	tying	engagement	traceable
salable	infringement	coming	blamable
peaceable	tasty	advantageous	conceivable
movable	spongy	dining	dying

A single consonant preceded by a single vowel is usually doubled before a termination beginning with a vowel, if the word formed is to be accented on the syllable preceding the termination; otherwise the consonant is not doubled.

This rule, like the preceding one, is to prevent mispronunciation. *Hop*+*ing* makes *hopping*. If the consonant were not doubled, we should have no way of distinguishing it from *hoping*, a very different word. Among the exceptions to this rule are *transferable*, and *inferable*.

goddess	deference	occurrence	usually
literally	baggage	redden	permitting
deferred	slipped	planned	nutting
preference	beginning	beginner	gripping
preferring	stopped	swimming	compelling

When preceded by a consonant, *y* is usually changed to *i* before a termination not beginning with *i*; when preceded by a vowel, it usually remains unchanged.

Holy+*day* makes *holiday*, and *plenty*+*ful* makes *plentiful*; but *joy*+*ful* makes *joyful*, and *toy*+*ing* makes *toying*. There are a few exceptions to the rule, among them being *shy*, *sly*

and *dry*, which retain the *y* before *ness* and *ly;* but these we are not apt to misspell.

pitiful	volleying	compliance	modifying
denying	modifier	joyous	defiance

A fourth rule for spelling, though it has nothing to do with suffixes, may well be considered at this point. It concerns words containing the diphthongs *ei* and *ie*, many of which are exceedingly troublesome.

When the diphthong has the sound of long *e*, *i* comes first except when the diphthong is preceded by *c*.

Weird, *seize*, *neither*, and *leisure* are important exceptions. Perhaps you can remember the rule by associating it with the word *police*, in which *i* follows *l* and *e* follows *c*. Or you may prefer the following rhyme:

If the letter *c* you spy,
Place the *e* before the *i*.

yield	niece	receive	conceive
shrieve	perceive	fiend	pierce
receipt	deceit	shriek	wield
relieve	besiege	achieve	apiece

For convenient reference the prefixes and the rules for spelling are here brought together:

Ab (abs, a)	signifies	**from** or **away.**
Ad (ac, af, ag, al, an, ap, ar, as, at)	"	**to.**
Ante	"	**before.**
Circum	"	**about** or **around.**
Com (co, col, con, cor)	"	**with** or **together.**
De	"	**from, down,** or **away.**
Dis (dif, di)	"	**apart** or **not.**

Ex (e, ef)	signifies	out, out of, away from, off, or beyond.
In (il, im, ir)	"	in, into, or not, without.
Inter	"	among, between, or mutually.
Non	"	not.
Per	"	through, by, or for.
Post	"	behind or after.
Pre	"	before.
Pro	"	forward, before, or instead of.
Re	"	back, again, or against.
Se	"	aside, apart, or without.
Sub (suc, suf, sug, sup, sur)	"	under, below, or near.
Super	"	over, above, or beyond.
Trans (tran, tra)	"	across, over, beyond, or through.

1. When the diphthong *ei* or *ie* has the sound of long *e*, *i* comes first except when the diphthong is preceded by *c*. *Weird, seize, neither,* and *leisure* are exceptions.

2. Silent *e* is usually kept before a termination beginning with a consonant, and dropped before a termination beginning with a vowel; but words ending in *ce* or *ge* retain the *e* before *a* and *o*. Words ending in *ie* drop the *e* and change the *i* to *y* before *ing*. *Truly, duly, awful, argument,* and *judgment* are exceptions.

3. A single consonant preceded by a single vowel is usually doubled before a termination beginning with a vowel, if the word formed is to be accented on the syllable preceding the suffix; otherwise the consonant is not

doubled. *Transferable, inferable,* and *gaseous* are exceptions.

4. When preceded by a consonant, *y* is usually changed to *i* before an added termination not beginning with *i;* when preceded by a vowel, it usually remains unchanged. *Shyness, slyly,* and *dryness are* exceptions.

EXERCISE 1

Without referring to the table, explain the significance of each of the following prefixes:

ab	ante	com	dis	in
ad	circum	de	ex	inter

EXERCISE 2

Explain the significance of each of the following prefixes:

non	post	pro	se	super
per	pre	re	sub	trans

EXERCISE 3

Without referring to any book, write down all the words you can think of which contain the prefix ab *in any of its forms. Do the same with each of the twenty prefixes given above. (This may be made a class contest.)*

EXERCISE 4

What prefixes appear in the following words? Give the original form of each prefix.

apparel	illegible	attribute	aggregate
colloquy	suppress	alliteration	supply
alluring	suffix	illiterate	irreligious

EXERCISE 5

In which of the following words has the prefix the force of in *or* into, *and in which has it the force of* not *or* without?

illogical	irregular	inspiration	independent
illuminate	immigrant	inoculate	infamy
imbibe	involuntary	insane	indebted
impediment	insomnia	inquisitive	incendiary

EXERCISE 6

Open the dictionary at random and note how many words containing Latin prefixes there are on a single page. In the same way study a column from the editorial page of any newspaper. In the same way study a page from a magazine.

EXERCISE 7

Ceive *and* cept *are from a Latin word meaning* to take. *Form as many words as you can by adding prefixes and suffixes to these roots.*

Cede, ceed, *and* cess *are from a word meaning* to go *or* to yield. *Form from these roots as many words as you can.*

In the same manner form words from duc *and* duct, *which are from a Latin word meaning* to lead.

EXERCISE 8

Fect *is from a Latin word meaning* to do *or* to make. *Form words from it.*

Ject *is from a Latin word meaning* to throw. *Form words from it.*

Junct *is from a Latin word meaning* to join. *Form words from it.*

EXERCISE 9

Mit *and* miss *are from a word meaning* to send. *Form words from them.*

Pon *and* posit *are from a word meaning* to place. *Form words from them.*

Tract *means* draw. *Form words from it.*

EXERCISE 10

State the rule for adding terminations to words ending in silent e.

State the rule for adding terminations to words ending in a single consonant preceded by a single vowel.

State the rule for adding terminations to words ending in y.

State the rule for spelling words containing ei or ie.

EXERCISE 11

Give the rule governing each of the words in the list below. Note that one or two of the words are exceptions to rules.

dying	goddess	hungriest	deference
pitiful	serviceable	advantageous	purity
preference	shammed	lying	hoeing
retrieving	subduing	judgment	shying

EXERCISE 12

Study with great care the spelling of the following words, paying particular attention to prefixes. With what letter does the stem of each word begin?

dissect	opponent	appoint	immediately
effervescent	disappear	aggregate	affirm
emergency	misspell	access	addict
accuracy	immense	describe	accidentally
emigrant	disagree	apparatus	ascertain
disobedience	adjacent	effeminate	dissimilar
irregular	suppress	misstatement	interrupt

EXERCISE 13

The following are troublesome because of their terminations, in each case there being a temptation to use a wrong ending. Master them.

affirmative	visible	forcible	dictionary
spherical	bachelor	connotative	audible
coincidence	conservative	contemptible	identical
experience	popular	comparatively	obedience
burglar	infinite	spontaneous	purity
imperative	penitentiary	independence	resistance
participate	secretary	correspondent	conspirator

EXERCISE 14

The following are commonly misspelled because commonly mispronounced. Are you sure that you are accustomed to pronounce them correctly?

embroidery	recognize	artistically	ransacking
quarter	sophomore	cemetery	athletics
intellect	temperament	farthest	cartridge
strategy	laboratory	literally	lightning
height	accidentally	tragedy	tremendous

EXERCISE 15

The following, frequently misspelled, are very simple when analyzed. Often a long word is but a short, familiar word to which prefix and suffix have been added. A moment's thought should clear away all difficulty.

recollect	preparation	imagination	handsome
agreeableness	recommend	undoubtedly	condescend
narrative	criticism	ridgepole	analysis
sensibility	miraculous	graphically	accidentally
enthusiastically	occasionally	incidentally	intentionally

EXERCISE 16

Here are groups of words arranged in pairs. Put each pair into a sentence or two so constructed as to show without doubt that you know what each word means.

admission	affect	all most	all ready
admittance	effect	almost	already
ascent	altar	allusion	bare
assent	alter	illusion	bear
berth	bolder	brake	breath
birth	boulder	break	breathe
bridal	canon	canvas	capital
bridle	cannon	canvass	capitol
ceiling	cereal	cession	chandelier
sealing	serial	session	chanticleer
cite	clothes	coarser	colonel
site	cloths	courser	kernel

EXERCISE 17

Do the same with the following words:

complement	conservatory	council	creak
compliment	observatory	counsel	creek
currant	deceased	desert	dews
current	diseased	dessert	dues
dining	dual	dyeing	eligible
dinning	duel	dying	legible
emerge	emigrant	fain	faint
immerge	immigrant	feign	feint
feat	formally	fort	forth
fête	formerly	forte	fourth

EXERCISE 18

Do the same with the following words:

gait	gild	gilt	grease
gate	guild	guilt	Greece
hail	heal	hew	humerus
hale	heel	hue	humorous
its	later	lead	leaf
it's	latter	led	lief
lightening	lose	mantel	meat
lightning	loose	mantle	mete
medal	miner	partition	peace
meddle	minor	petition	piece
peal	pedal	persecute	pillar
peel	peddle	prosecute	pillow
planing	prescribe	principal	prodigy
planning	proscribe	principle	progeny

EXERCISE 19

Do the same with the following words:

prophecy	real	respectfully	rights
prophesy	reel	respectively	rites
ring	rôle	scene	sewer
wring	roll	seen	sower
shear	shone	sleight	soar
sheer	shown	slight	sore
sometime	stake	stationary	statue
some time	steak	stationery	statute
steal	striped	tail	team
steel	stripped	tale	teem
their	therefor	threw	waist
they're	therefore	through	waste
who's	yoke	your	
whose	yolk	you're	

EXERCISE 20

Here are final lists of words, some of which we have already examined, calling for careful study. Analyze them syllable by syllable. Master them once for all.

pronunciation	speech	vegetable	divide
apparent	equip	rummage	Lilliputian
imitate	business	variegated	believing
around	prejudice	similar	ofttimes
control	among	artillery	miscellaneous
together	salary	meerschaum	separate
beseech	dissolve	usually	professor
belligerent	arrange	parallel	announce
divine	proceed	partner	appetite
arriving	mysterious	surprise	judgment
muscle	whether	melancholy	loneliness
brilliant	manœuver	privilege	rhythm

EXERCISE 21

sleeve	soliloquy	twelfth	accord
across	impromptu	syllable	allow
sovereign	veracity	abolish	agreeable
essential	catarrh	nymph	acquaintance
precede	malady	accommodate	plausible
expel	caterpillar	conceivable	until
hospital	embarrass	souvenir	parliament
grammar	acquisition	siege	college
luscious	villain	difficult	consonant
callous	terrestrial	excel	eminent
exaggerate	undoubtedly	restaurant	dutiful
drowned	writer	pamphlet	persevere

EXERCISE 22

academy	sympathy	resurrect	treacherous
career	repetition	achieve	amateur
reverend	warrior	graphically	assassin

agree	opportunity	sufficient	millionaire
paradise	drudgery	pecuniary	remedy
odor	appropriately	probable	temptation
duchess	bobbing	screech	barbarous
awkward	possession	noticeable	shepherd
aëroplane	possess	pursue	accustomed
prescription	finally	commencement	sergeant
marriage	annual	negotiate	accordingly
committee	messenger	ecclesiastical	bluish

EXERCISE 23

gasoline	develops	coincide	haggard
image	synonym	etiquette	enemy
Italy	collapse	endeavor	complexion
incandescent	feminine	sagged	dissipate
fiery	cylinder	disaster	unanimous
describe	physical	stripping	all right
necessity	discipline	fascinate	schedule
crescent	genius	discourtesy	supersede
approach	implement	disapprove	abscess
phase	crystal	hypocrisy	sponging
sensible	kerosene	trespass	comical
sentinel	different	appeal	height

EXERCISE 24

enthusiasm	canoeing	hypocrite	medicinal
existence	puppet	forty-four	measure
identically	vertical	perseverance	miracle
spherical	chestnutting	chronicle	desirable
machinery	excellent	tyrannize	afraid
manageable	exhausting	summary	almost
referring	extraordinary	thief	fierce
divisible	irresistible	alert	popped
arose	merely	comparative	development
chronological	millinery	exorbitant	really
paralyze	definitely	irascible	pennant
pleasurable	despise	impel	fulfil

EXERCISE 25

fulfilling	majestically	holiness	remittance
acquire	fallacy	controlling	destroy
driest	apostrophe	proving	diphthong
religious	righteous	queer	benefit
simile	abstruse	visitor	obedience
dubious	decorous	wield	lief
organization	remembrance	village	ninetieth
occupant	boundary	vying	hurried
lucrative	orator	vicious	neither
necessary	optician	fictitious	condemning
hygiene	genealogy	association	piteous
ghastly	ninth	ridiculous	chauffeur

CHAPTER XVI

THE PARTS OF SPEECH

Words are but feeble things except when properly arranged in groups and set to work. They resemble in this respect the parts of a machine, a typewriter for instance, which must be assembled with care, each part properly fitted in its place, before the machine becomes serviceable. The dictionary, which may be called first of the great law books of language, considers words singly, telling what each one means, how it should be spelled, how pronounced. Grammar, correctly speaking, includes all, or nearly all, that the average dictionary contains. As the term is commonly employed, however, the special province of grammar is to record what is good usage among language-respecting people as regards words when grouped for service—what forms they take and how they are arranged. It may well be called the second great law book. The following review is much too brief to be complete. It touches but lightly upon many things and passes by others altogether, the purpose being merely to freshen the memory concerning matters of real importance to one who is trying to learn to speak and write correctly.

The simplest word-group making complete sense is the sentence, with its two vital parts, subject and predicate. There are four kinds of sentences: the **declarative,** used in making an assertion; the **interrogative,** used in asking a question; the **imperative,** used in entreating, commanding,

and in giving directions; the **exclamatory,** used in expressing strong emotion in the form of exclamation.

Declarative: The tide has turned.
Interrogative: Has the tide turned?
Imperative: Seek the truth.
Exclamatory: How gallantly they ride!

Another set of names is used to indicate the structure of sentences. These will be considered in detail later; but it will be well to mention them briefly at this point. If a sentence is made up of a group of words containing but one subject and one predicate, it is called **simple.** Frequently, however, a sentence contains several word-groups, each containing a subject. When such a sentence contains a principal group and one or more subordinate or dependent groups, it is called **complex,** and the groups are called clauses or members. A **clause,** then, is a group of words containing a subject and a predicate and forming part of a sentence. It differs from a **phrase,** which is a group of related words without subject or predicate. Neither a phrase nor a dependent clause makes complete sense when separated from the sentence of which it forms a part. A **compound** sentence is one made up of two or more sentences, each of which might stand alone. One or more of the sentences so compounded may be complex; if so, the complete sentence may be called **compound-complex.**

Phrase: in the evening
Clause: where we had determined to spend the night
Simple sentence: We reached the village.
Complex sentence: In the evening we reached the village where we had determined to spend the night.
Compound sentence: The stars fade and dawn appears.

For convenient reference, the foregoing statements are here brought together:

- Sentences
  - Purpose
    - Declarative: making an assertion
    - Interrogative: asking a question
    - Imperative: commanding, entreating, or directing
    - Exclamatory: expressing strong emotion
  - Structure
    - Simple: having but one subject and one predicate
    - Complex: containing a principal clause and one or more dependent clauses
    - Compound: made up of two or more sentences, each of which might stand alone

There are eight kinds of words: **nouns, pronouns, verbs, adjectives, adverbs, prepositions, conjunctions,** and **interjections.** It should be remembered, however, that just as upon occasion a lawyer may become a lecturer, or a schoolboy a fisherman, so a given word may be now one "part of speech," now another. What a word is doing determines what it should be called. If used to name something, it is a **noun.** If used as a substitute for a noun, it is a **pronoun.** Nouns and pronouns, indeed all words or word-groups used like nouns, are called **substantives.** The **verb** is a part of speech not easily defined, though readily recognized. It is the predicate word without which no assertion can be made. **Adjectives** are words used to modify the meaning of substantives, and **adverbs** are words used to modify the meaning of verbs, adjectives, or other adverbs. Adjectives and adverbs, and all words or word-groups used like adjectives or adverbs, are called **modifiers. Prepositions** connect substantives with other words, and show how they are re-

lated; **conjunctions** join words, phrases, or clauses. Prepositions and conjunctions, and other parts of speech when used like them, are called **connectives.** An **interjection** is a word—a cry or an exclamation—used to express strong emotion. These definitions are not in every instance complete; but they serve sufficiently well to point out in a general way the service performed by each part of speech.

Noun: The **day** is done.
Pronoun: **They** run.
Verb: The birds **have flown.**
Adjective: A **soft** answer turneth away wrath.
Adverb: The sentinel walked **softly.**
Preposition: Two **of** the ships were lost.
Conjunction: Come **and** trip it as ye go.
Interjection: **Alas!**

The following display of the eight parts of speech may prove convenient for reference:

Parts of Speech		
	Nouns:	words used as names
	Pronouns:	words used as substitutes for nouns
	Verbs:	words vital to the predicate
	Adjectives:	words used to modify substantives
	Adverbs:	words used to modify verbs, adjectives, adverbs
	Prepositions:	words used to connect substantives with other words and show how they are related
	Conjunctions:	words used to connect words, phrases, clauses
	Interjections:	cries and exclamations used to express strong emotion

Studying this table for a moment, one cannot fail to see that the various parts of speech enjoy but little independence; they must work together just as the individuals of a community must. All are needed; none is self-sufficient.

Nouns are helpless without verbs, and verbs helpless without nouns or pronouns. Pronouns, great time-savers that enable us to take short cuts, or push ahead without too often retracing steps, are meaningless when by themselves. Adjectives and adverbs must have something to cling to, other words to work for; and connectives, when by themselves, are like bridges without banks to join, or signboards where there are no crossways. Interjections, of all the parts of speech, enjoy a degree of lonely independence; yet a page of interjections and nothing else would be unintelligible. The *Oh! Alas!* or *Mercy!* means nothing until some complete sentence explains what has caused the emotion represented by the exclamation.

In the second place it may be noted that the eight parts of speech are of different value or rank, this suggesting again a parallel between words and individuals. The noun is easily the most important, in numbers as well as in service. If we could have but this one part of speech, we should manage somehow, though lamely, without the other seven. Next comes the verb, without which there could be no complete sentence. A workaday world might possibly get along with these two parts of speech alone. Adjectives and adverbs are plainly inferior to nouns and verbs, and the connectives are of a still lower order; yet vigor, precision, and beauty of expression depend so largely on a command of these minor words that they are entitled to full respect and merit close study. The relative importance of each part of speech may be tested in an interesting way by taking a paragraph from any book and removing from it in turn the nouns, the pronouns, and so on, noting in each instance the effect upon the meaning.

Finally comes the thought that though there is no such thing as independence among words, and though some

parts of speech may be considered of higher rank than others, nevertheless each term in the language enjoys a kind of supremacy, each is a specialist doing some one thing better than it can be done by any other.

Interjections and prepositions do not change in form, nor can they be subdivided into classes or varieties according to the service they perform. Other parts of speech may be subdivided, and with the exception of the conjunction they may be "inflected" more or less; that is, they may be bent into this or that shape to express shades of meaning and to show the relationship of word to word, much as some machines may be "adjusted" to perform different kinds of work. For example, *boys* is an inflected form of *boy*, and *worked* an inflected form of *work*. Centuries ago, our language was much more highly inflected than it is today. But many inflections have dropped out of use, and others are gradually disappearing. Yet the shades of meaning and the relationships they once expressed still remain, and often the names of these are retained even though the inflected forms are gone.

CHAPTER XVII

NOUNS

Nouns are words used as names—names of persons, places, objects, in short whatever can be talked about. They may be divided into two classes, **proper** and **common.** To the former belong such words as are used to name particular persons, places, or things to distinguish them from all others; to the latter belong all remaining nouns, or every word serving as a name applicable to any one of a class. *Washington* is a proper noun, for it is a name applied to a particular individual; *man* is a common noun, for it applies equally well to many individuals.

Collective and **verbal** are two other terms employed in classifying nouns. **Collective nouns** are those which, like *crowd*, *committee,* and *flock*, name collections or groups. A few of them are proper nouns, but most of them are common. **Verbals,** as the name suggests, are nouns derived from verbs. Nearly every verb furnishes two such nouns, one distinguished by the preposition *to*, the other by the termination *ing*. Thus from the verb *work* come the verbals *to work* and *working*. The verbal distinguished by the preposition *to* is called an **infinitive;** the verbal in *ing* is called a **gerund.**

Nouns are easily recognized, and seldom is it difficult to tell to which class a noun belongs, though sometimes a little thought is needed in distinguishing between common and proper. This distinction must be made, however, for a proper noun should begin with a capital. Here are a few troublesome cases:

1. *North, south, east,* and *west,* when used to name sections of a country, are proper nouns.

2. *Spring, summer, fall, autumn,* and *winter* are common nouns.

3. *Mathematics, science, rhetoric,* and other names of branches of study are considered common nouns; but *English, French, German, Latin,* and *Greek,* since they name particular languages, are proper nouns.

4. Names of eras, like *the Middle Ages,* are proper nouns.

5. Although usage is divided, the prevailing tendency is to write *Ohio river, Elm street, Riverside park, Atlantic ocean, White mountains;* not *Ohio River, Elm Street, Riverside Park, Atlantic Ocean, White Mountains.*

6. Few make the mistake of beginning the names of the more familiar birds and animals with capitals, but the temptation is strong to treat as proper nouns names that are unfamiliar. A moment's thought shows that *ptarmigan* and *ichneumon,* like the more familiar *robin* and *dog,* are common nouns and do not call for capitals.

7. It is customary to write *Hamilton College,* not *Hamilton college; the United States Senate,* not *the United States senate; Parliament* (referring to the English parliament), not *parliament.*

The regular way of forming the plural of a noun is by adding *s,* though in many cases the termination is *es,* and the nouns which form their plurals in ways still more irregular would make a long list. Foreign words are apt to prove unusually troublesome, for many of them retain their original inflections. The most practical way of mastering the plural forms is through observation. One rule, however, is well worth memorizing:

Usually when *y* is preceded by a vowel, the plural is formed by adding *s;* when preceded by a consonant, the

plural is formed by changing the *y* to *i* and adding *es*. Ex.: *alley, alleys; ally, allies.*

The plural of a letter, figure, or sign is indicated by adding *'s*. Ex.: *t, t's; 7, 7's;* +, +*'s*. The following lists, it is thought, contain nearly every word that is likely to prove difficult.

1

abbey	abbeys	enemy	enemies
academy	academies	ferry	ferries
actuary	actuaries	gipsy	gipsies
alley	alleys	journey	journeys
ally	allies	lady	ladies
attorney	attorneys	lily	lilies
buoy	buoys	monkey	monkeys
caddy	caddies	pulley	pulleys
chimney	chimneys	soliloquy	soliloquies
country	countries	tally	tallies
cry	cries	turkey	turkeys
ditty	ditties	valley	valleys
doily	doilies	volley	volleys
donkey	donkeys		

2

albino	albinos	octavo	octavos
buffalo	buffalos (or es)	piano	pianos
cameo	cameos	potato	potatoes
cargo	cargoes	solo	solos
domino	dominoes	soprano	sopranos
echo	echoes	tomato	tomatoes
halo	halos	torpedo	torpedoes
mosquito	mosquitoes	veto	vetoes
motto	mottos (or es)	volcano	volcanoes

3

beef	beeves	grief	griefs
belief	beliefs	handkerchief	handkerchiefs
calf	calves	hoof	hoofs

chief	chiefs	scarf	scarfs
dwarf	dwarfs	waif	waifs
elf	elves	wharf	wharfs (or ves)

4

addendum	addenda	hypothesis	hypotheses
alga	algae	iambus	iambi
alumna	alumnae	index	indices (or indexes)
alumnus	alumni	larva	larvae
amanuensis	amanuenses	locus	loci
antithesis	antitheses	maximum	maxima
appendix	appendices	memorandum	memoranda
axis	axes	minimum	minima
bacillus	bacilli	momentum	momenta
bacterium	bacteria	nebula	nebulae
beau	beaux	oasis	oases
billet doux	billets doux	parenthesis	parentheses
château	châteaux	phenomenon	phenomena
crisis	crises	radius	radii
criterion	criteria	radix	radices
curriculum	curricula	stadium	stadia
datum	data	stratum	strata
ellipsis	ellipses	synopsis	synopses
fauna	faunae	tableau	tableaux
fungus	fungi	terminus	termini
genus	genera	vertebra	vertebrae

5

a	a's	6	6's
cannon	cannon (or s)	son-in-law	sons-in-law
deer	deer	spoonful	spoonfuls
die	dice (or dies)	sheep	sheep
fish	fish (or es)	talisman	talismans
goose	geese	trout	trout
handful	handfuls	Alice	Alices
madam	mesdames	Jones	Joneses
man-of-war	men-of-war	Mary	Marys (or ies)
monsieur	messieurs	Miss Smith	The Misses Smith

Nouns are said to be of the **masculine gender** if they denote males, of the **feminine gender** if they denote females, and of the **neuter gender** if they denote things without sex. Nouns like *child* and *parent*, applicable to either sex, are said to be of **common gender.** If personification, neuter nouns become masculine or feminine. Thus *death*, *war*, *time*, *winter*, and *sun* become masculine; *mercy*, *faith*, *peace*, *spring*, *sea*, *ship*, and *moon* are feminine. A few nouns have endings to indicate their gender. The most common ending of feminine nouns is *ess*, seen in such words as *poetess* and *heiress*. The following list of gender nouns may prove convenient for reference:

abbot	abbess	god	goddess
administrator	administratrix	hero	heroine
arbiter	arbitress	host	hostess
author	authoress	lad	lass
baron	baroness	lion	lioness
beau	belle	lord	lady
benefactor	benefactress	manservant	maidservant
buck	doe	merman	mermaid
coadjutor	coadjutrix	murderer	murderess
colt	filly	negro	negress
count	countess	patron	patroness
czar	czarina	peer	peeress
deacon	deaconess	sir	madam
drake	duck	sorcerer	sorceress
duke	duchess	stag	hind
earl	countess	sultan	sultana
emperor	empress	swain	lass
enchanter	enchantress	testator	testatrix
Englishman	Englishwoman	viscount	viscountess
executor	executrix	waiter	waitress
gander	goose	wizard	witch

A noun is said to be in the **nominative, possessive, or objective** case according as it is employed. The nominative

and objective forms of the noun are alike. The possessive form is made by adding an apostrophe and *s* (*'s*), except that to the plural of nouns ending in *s* the apostrophe alone is added. Thus we write *man, man's; men, men's; boy, boy's; boys, boys'*. By this rule the possessive forms of *Ulysses, Moses*, and *Jones* are *Ulysses's, Moses's*, and *Jones's*, which when pronounced present a succession of hissing sounds disagreeable to some ears; hence a few writers prefer the forms *Ulysses', Moses'*, and *Jones'*. It is better, however, to adhere to the rule, avoiding inharmonious sound combinations by employing phrases denoting possession. For example, *the novels of Dickens* may be substituted for *Dickens's novels*. A common error to be carefully avoided is that which places an apostrophe before the final letter of a noun ending in *s; Jone's* and *Dicken's*, for example, are wrongly used for *Jones's* and *Dickens's*. If two nouns joined by *and* show joint possession, as in the sentence *This is John and Henry's boat*, the sign of possession is needed with the last noun only; but we write correctly *This is either John's or Henry's*.

The ways in which nouns are employed in sentence building will be better understood after other parts of speech

Note.—Since this chapter is designed to review grammar as it has been taught, the nomenclature and general scheme found in the leading textbooks are followed. The N. E. A. *Report on Grammatical Nomenclature* (1913) states that nouns have two case-forms, *common* and *genitive*. It gives the following case-uses:

Nominative: subject, predicate, of address, of exclamation, absolute.

Accusative: direct object, secondary object, retained object, cognate, adjunct, subject of infinitive, predicate of infinitive, of exclamation (for the pronoun only), adverbial, with a preposition.

Dative: indirect object, of reference or concern.

Genitive: of possession, of connection, subjective, objective.

Any case: in apposition.

have been reviewed; they are given here, however, for convenient reference.

Nominative Case

1. As subject of a finite verb. Ex. **Fire** burns.
2. Independently by address. Ex. You, **John,** may build a fire.
3. In absolute construction, with a participle. Ex. The **fire** having been built, we rested.
4. In predicate nominative construction, complementing an intransitive or a passive verb. Ex. William was **leader.** William was made **leader.**

Possessive Case

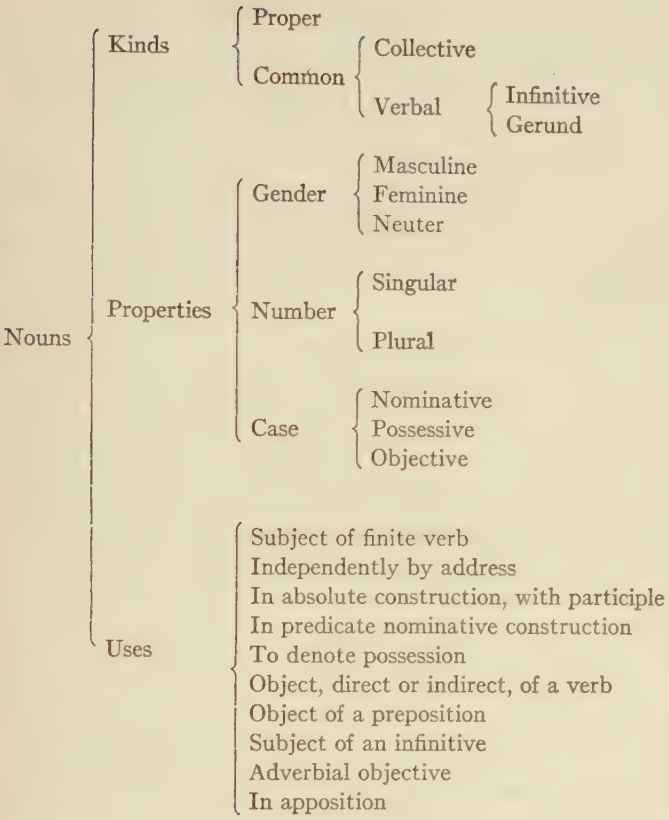
5. To denote possession, modifying another substantive. Ex. **John's** fire went out.

Objective Case

6. As object, direct or indirect, of a transitive **verb.** Ex. We built a **fire.** We gave **John** a treat.
7. As object of a preposition. Ex. We built the fire for **Mary.**
8. As subject of an infinitive. Ex. I want **Elmer** to try.
9. As adverbial objective. Ex. We were gone an **hour.**

All Cases

10. In apposition with another substantive. Ex. We, the **people** rule. It is his, the **king's.** We returned to Boston, the **capital.**



EXERCISE 1

Write the plurals of the following:

abbey, academy, actuary, alley, ally, attorney, buoy, caddy, chimney, country, cry, ditty, doily, donkey, enemy, fairy, ferry, gipsy, journey, lady, lily, monkey, pulley, soliloquy, tally, turkey, valley, volley

albino, buffalo, cameo, cargo, domino, echo, halo, mosquito, motto, octavo, piano, potato, solo, soprano, tomato, torpedo, veto, volcano

beef, belief, calf, chief, dwarf, elf, grief, handkerchief, hoof, scarf, waif, wharf

addendum, alga, alumna, alumnus, amanuensis, antithesis, appendix, axis, bacillus, bacterium, beau, billet doux, château, crisis, criterion, curriculum, datum, ellipsis, fauna, fungus, genus, hypothesis, iambus, index, larva, locus, maximum, minimum, momentum, nebula, oasis, parenthesis, phenomenon, radius, radix, stadium, stratum, synopsis, tableau, terminus, thesis, vertebra

a, cannon, deer, die, fish, goose, handful, madam, man-of-war, son-in-law, spoonful, sheep, talisman, trout, Alice, Jones, Mary, Miss Smith

EXERCISE 2

Write the feminine of each of the following:

abbot, administrator, arbiter, author, bachelor, baron, beau, benefactor, buck, colt, count, czar, deacon, drake, earl, emperor, enchanter, Englishman, executor, gander, god, hero, host, lad, lion, lord, manservant, marquis, merman, Mr. President, murderer, negro, patron, peer, sir, sorcerer, sultan, swain, testator, viscount, waiter, wizard.

EXERCISE 3

Write the possessive singular of each of the following:

Ally, fairy, daughter-in-law, Mrs. Grundy, Dickens, Wiggs, the king of England, Edward Clark, Esq., Clark the hardware merchant, Dickens and Thackeray (joint possession), Addison and Steele (individual possession), Addison or Steele.

Write the possessive plural of each of the following:

Ally, fairy, hero, daughter-in-law, Miss Stone, Wiggs, Dickens, the king of Sweden.

Which of the two forms inclosed in parenthesis is correct?

1. It was all due to the (train train's) being late. 2. There is some talk of (Mr. Taylor Mr. Taylor's) being made president. 3. Think of (Emma Emma's) doing anything cowardly!

EXERCISE 4

Show how each noun in the following sentences is used:

1. He lives in Savannah. 2. Obey the law. 3. *Great Expectations* is the title of one of Dickens's best novels. 4. In thee, O Lord, do I put my trust. 5. Fire burns. 6. They offered Cæsar a crown. 7. We followed the Ohio river, a branch of the Mississippi. 8. This is my native land. 9. Good-bye, proud world, I'm going home.

CHAPTER XVIII

PRONOUNS

PRONOUNS are words used primarily as substitutes for nouns, though we shall see that some of them serve also as adjectives and conjunctions. The substantive for which a pronoun stands is called its **antecedent.** The pronoun agrees with its antecedent in person, number, and gender. There are five classes of pronouns: **personal, demonstrative, interrogative, relative,** and **indefinite.**

The **personals** are so called because one can tell at once by their forms whether they stand for the person speaking (first person), the person spoken to (second person), or the person or thing or place spoken of (third person). Since they are few in number, it will be well to display them all.

PRONOUNS OF THE FIRST PERSON

	Singular	Plural
Nom.	I	we
Poss.	my, mine	our, ours
Obj.	me	us

PRONOUNS OF THE SECOND PERSON

Nom.	you	thou	you, ye
Poss.	your, yours	thy, thine	your, yours
Obj.	you	thee	you, ye

PRONOUNS OF THE THIRD PERSON

Nom.	he	she	it	they
Poss.	his	her, hers	its	their, theirs
Obj.	him	her	it	them

In addition to the above there are the compound personal pronouns *myself*, *yourself*, *thyself*, *himself*, *herself*, *itself*, with their plurals *ourselves*, *yourselves*, *themselves*. These are used sometimes to intensify a statement or question, as in the sentences *I myself saw them* and *Did you yourself see them?* They are also used reflexively, thus: *I hurt myself.*

The possessive forms *my*, *your*, *thy*, *his*, *her*, *its*, *your*, and *their* are used like adjectives, as in the sentences *My eyes are blue* and *Your eyes are brown*. When so used, they are called **pronominal adjectives.** The forms *mine*, *thine*, *hers*, *his*, *ours*, *yours*, *theirs*, used as pronouns, are sometimes called **possessive pronouns.** Thus *his*, in the sentence *His eyes are blue* is a pronominal adjective. In the sentence *The book is his*, it may be called a possessive pronoun.

Errors in the use of personal pronouns are very common; the following should, therefore, receive careful attention:

1. There are no such forms as *ourn*, *yourn*, *hisn*, *hern*, *theirn*, *theirselves*, *itsself*, and *hisself*.

2. *It's* is not the possessive form of *it*, but a contraction of *it is*. Similarly *you're* and *they're* are not possessives but contractions of *you are* and *they are*.

3. Through carelessness we say *Either Margaret or Ellen has left their gloves*, when we should say *Either Margaret or Ellen has left her gloves;* for the antecedent is singular and with this antecedent the possessive should agree in number. Similarly we say *Has anybody lost their gloves?* when we should say *Has anybody lost her gloves?* In case both sexes are represented by such a word as *anyone*, it is correct to use the masculine *his* rather than the awkward *his or her;* for example, *Let each pupil look in his desk.*

4. Do not say *Two other boys and myself were present.* It is better to say *Two other boys and I were present*, or *Three of us boys were present.* The compound personal pronouns

should be reserved for the intensive and reflexive uses already explained.

5. There is a tendency to employ *me* for *I* and *I* for *me*. *It is I* is correct, not *It is me*. *She spoke to her and me* is correct, not *She spoke to her and I*.

The **interrogative pronouns,** so called because used in asking questions, are *who* (Poss. *whose,* Obj. *whom*), *which,* and *what.* Notice that the possessive form of *who* is not *who's*, which is a contraction of *who is* just as *it's* is a contraction of *it is*. The interrogatives present no difficulty, though there is a tendency to use *who* for *whom* in such sentences as *Whom did you see?* The possessive form *whose,* it will be noted, can be used either as a pronoun or as a pronominal adjective; so too can *which* and *what.* Here are examples:

Whose is it? (Pronoun)
Whose house is it? (Adjective)
Which shall we take? (Pronoun)
Which road shall we take? (Adjective)
What has happened? (Pronoun)
What book are you reading? (Adjective)

The principal **relative pronouns,** *who*, *which*, *what*, and *that*, with their compounds *whoever*, *whosoever*, *whichever*, *whichsoever*, etc., form an exceedingly valuable and interesting group. They are called relatives because they relate or refer to antecedents, in this respect resembling personal pronouns. But they are sometimes like conjunctions too, in that they serve to introduce clauses. Thus in the sentence *The house that we looked at has been sold, that* refers or relates to the antecedent *house;* it also introduces the clause *that we looked at.* Because used as conjunctions, the relatives are sometimes called **conjunctive pronouns.** Of the relatives, *who* and its compounds are the only ones declined

(*who, whose, whom*); yet we speak of any pronoun of this group as being in the nominative or the objective case according as it is used as subject or object. The possessive form *whose*, as is the case with many of the personal and interrogative pronouns, is used adjectively; so too are *which* and *what*. Here are examples:

I do not know *whose* it is. (Pronoun)
I do not know *whose* book it is. (Adjective)
I did not know *which* was mine. (Pronoun)
I did not know *which* hat was mine. (Adjective)

As is sometimes a relative when used in connection with *such* or *the same*. Here are examples: *I wonder if there are such things as ghosts. My tastes are the same as his.*

There are but four **demonstrative pronouns**—*this, that,* and their plurals *these* and *those*. They are called demonstratives because they are used to designate or point out. Frequently they are found serving as adjectives, and when so used are called **demonstrative adjectives.** In the sentence *These have blue eyes*, the demonstrative is used as a pronoun. In the sentence *These eyes are blue*, the demonstrative is used as an adjective.

Two errors in the use of demonstratives are common among the illiterate. The first is associated with *sort* and *kind*. These two words are singular in number; hence it is incorrect to say *these sort* or *those kind*. The correct forms are *this sort* and *those kinds*. Similarly we should not write *these kind* and *those sort*, but *this kind* and *that sort*. The second error consists in substituting the personal for the demonstrative. *Just hear them boys laugh!* is incorrect. *Just hear those boys laugh!* is correct.

The **indefinite pronouns,** presumably so called because they do not, as a rule, stand for particular persons or things, are a low order, most of them commonly used as adjectives.

They are quite numerous, the principal ones being the following: *all*, *each*, *any*, *either*, *neither*, *both*, *many*, *one*, *anyone*, *someone*, *everyone*, *none*, *several*, *some*, *such*, *other*, *another*. Because all these words except *none* are commonly employed as adjectives, they are sometimes called **adjective pronouns.** They present few difficulties, though, as has been noted, we are apt to forget that *one*, *anyone*, and *someone* are singular. Hence it is incorrect to write *Everyone must look out for themselves;* for *themselves* is plural, and the pronoun should agree with its antecedent in number.

Viewing pronouns collectively, we note that the various kinds are unlike in regard to their properties. Some indicate person, number, gender, and case; others are lacking in one or more of these respects. They are also unlike as regards the ways in which they serve in sentence building. Some are employed in every way that nouns are, except in the adverbial objective construction; others have a more limited sphere of usefulness. Many of them, we have noted, are sometimes used as adjectives; and the relatives, unlike nouns, serve as conjunctions, introducing clauses. The one rule to be remembered in employing pronouns is that **a pronoun should agree with its antecedent in gender, number, and person.**

- Pronouns
  - Kinds
    - Personal
    - Interrogative
    - Demonstrative
    - Relative or conjunctive
    - Indefinite
  - Properties
    - Person
    - Number
    - Gender
    - Case
  - Uses
    - As substitutes for nouns, employed in all ways in which nouns are used with the exception of the adverbial construction
    - As adjectives
    - As connectives

EXERCISE 1

Write sentences in which the following are correctly used: we're, you're, they're, it's, who's, their, its, whose, your.

Write sentences in which each of the following is used together with a pronoun or a pronominal adjective in agreement with it: one, someone, everyone, somebody, no one.

EXERCISE 2

Decide which of the forms inclosed in parenthesis is correct, and be prepared to defend your opinion:

1. This is what Ed told us, Henry and (I, me), one Sunday morning. 2. You couldn't ask for a better natured fellow than (he, him). 3. It fell to John and (I, me) to stand guard. 4. Think of (me, my) asking such a question! 5. The man (whom, who) you see taking tickets is cousin Dan. 6. Everyone but you and (I, me) came late. 7. It might have been (me, I); but I think you are mistaken. 8. Let (he, him) who standeth take heed lest he fall. 9. The contrast between (he, him) and

Macbeth is marked. 10. Let's you and (I, me) go home. 11. (Whom, who) do they think I am? 12. If I were (him, he), I'd accept the offer. 13. Everyone except (she, her) applauded the speaker. 14. (Who, whom) are you going to invite? 15. I am sure it was (they, them). 16. The weather will not permit of (me, my) staying out late. 17. They called on a man (who, whom) they thought would surely know all about it. 18. It lies between you and (I, me). 19. He allowed my brother and (me, I) to take the net. 20. (Us, we) girls have great larks. 21. When anyone goes camping, (they, he) should take warm clothes. 22. No one should allow (themselves, himself) to be deceived. 23. I should like to be (her, she). 24. Look quick! That's (him, he) over there.

EXERCISE 3

Correct the following, in each case giving a reason:

1. I never heard of him doing anything wrong. 2. Let's see who'll get there first, you or me. 3. Yourself and your family are invited to attend our opening Friday evening. 4. Who is you're friend? 5. They must look out for theirselves. 6. Ask who you please; he will tell the same story. 7. I am half a year older than him. 8. I think it's wing is broken. 9. Please pass me some of them grapes. 10. Let everybody keep their seat. 11. Neither of the culprits would admit that they had done wrong. 12. I am afraid that the children will hurt theirselves. 13. She asked Leona and myself to bring flowers. 14. A penalty of two demerits is given to them that disobey. 15. Myself and companions are having a good time. 16. I wish he would put hisself in my place. 17. I know who I like and who I don't like better than him. 18. Teacher asked, "How many think it correct to say 'Between you and I'?" and every one held up his hand except I. 19. Each claimed that they owned the ball. 20. I can do better than him. 21. He was less clumsy than myself. 22. This isn't ourn; it must be theirn. 23. It must have been us you saw. 24. There's no use in me trying for the prize. 25. I wonder who he means. 26. Why should we not enjoy what is our's? 27. The canoe righted it's self instantly. 28. Do you like these kind better, or them? 29. I do not know who to turn to. 30. I thought you said their were good boats. 31. Nobody will give up their money for nothing. 32. Neither Holt nor Evans won their class numerals. 33. You should have seen my father and I trying

to catch the hens! 34. You may have seen two boys, but it wasn't us. 35. May, Bess, and myself were to follow on the next train. 36. Who's is it if it isn't our's? 37. It must have been the mayor hisself. 38. Just see them apples!

EXERCISE 4

Explain how each pronoun in the following sentences is used:

1. Take it, if you wish. 2. A few fortunate ones, those who had clear records in deportment, were excused. 3. My courage weakens, and so, I suspect, does yours. 4. This is the forest primeval. 5. May we go with him? 6. Please give him my cane. 7. This is he. 8. This having been attended to, we retired. 9. Go to the ant, thou sluggard. 10. Let him that thinketh he standeth take heed lest he fall. 11. This is the malt that lay in the house that Jack built. 12. Who do men say that I am? 13. The door is open to whosoever has the key.

CHAPTER XIX

ADJECTIVES AND ADVERBS

ADJECTIVES are words used to modify substantives. Most of them are used in describing or qualifying whatever the substantives name, and are therefore called **descriptive** or **qualifying adjectives.** They are easily recognized. When derived from proper nouns, they are called **proper adjectives** and, with few exceptions, begin with a capital letter. Thus from *Rome* is derived the proper adjective *Roman,* and from *Victoria* comes *Victorian.* Many nouns are used as adjectives without undergoing change. In the sentence *The New York man is building an iron fence,* the nouns *New York* and *iron* become adjectives, since they modify substantives.

Besides descriptive adjectives, there are a number of minor groups. Simplest of these are the **articles,** definite and indefinite: *the, a, an.* Next come the **numerals:** *one, two, first, second,* etc. Less simple are the **pronominals,** to which attention has already been called. Thus we have the **possessive pronominals** *my, mine, thy, thine, his, her, its, our, your, their, whose;* the **demonstrative pronominals** *this, that, these, those, yon, yonder;* the **interrogative pronominals** *which* and *what;* the **relative pronominals** *which, what,* and their compounds; and the **indefinite pronominals,** the more important of which are *each, every, either, neither, some, any, many, few, all, both, such,* and *other.* Still another class merits careful attention. Just as from verbs are derived words (gerunds and infinitives) used as nouns, so

too from verbs are derived words used as adjectives. They are called **verbal adjectives** or **participles.** Thus from the verb *stumble* comes the participle *stumbling*, and from the verb *forget* comes the participle *forgotten*, as seen in these two sentences: *The stumbling horse needed a rest, The forgotten lunch was sorely missed.* Participles are used so commonly that we employ them without thinking of them as verbals. In a later chapter they will be given special attention.

Adjectives present few difficulties except as they undergo change to indicate **degrees of comparison.** In some cases degree is indicated by an entire change of word, as in *good, better, best; much, more, most.* In others, the suffixes *er* and *est* are added to the simple or positive form, as in *sweet, sweeter, sweetest.* In adding these suffixes, it is well to bear in mind the rule governing the spelling of words ending in a single consonant preceded by a single vowel. The comparative degree of *hot* is not *hoter* but *hotter.* Still other adjectives form their comparative degree by means of the words *more* and *most, less* and *least.* Thus we write *beautiful, more beautiful, most beautiful.* It is hardly necessary to caution against the use of such expressions as *more beautifuler;* nor to remind ourselves that *square, circular, perfect,* and many similar expressions cannot, logically, have more than one degree, though in careless speech we find it convenient to be illogical and use such expressions as *squarer* and *more perfect.* A more common error arises through forgetting that the comparative degree should be employed where but two are concerned. We say *John is the tallest of the two,* when we should say *John is the taller of the two.*

Adjectives are always used as modifiers of substantives; hence they call for little study. They modify in three ways: **attributively, appositively,** and **predicatively.** The first of these is the common way where the adjective comes

before the noun it modifies, as in the sentence *The red roses are in bloom.* An appositive adjective is used like a noun in apposition, thus: *Roses, red and white, were everywhere.* A predicate adjective, like a predicate noun, normally follows the verb yet modifies the subject, thus: *The roses are red.* It should not be forgotten that adjectives modify pronouns as well as nouns. Ex. *Think of poor me! He, poor and blind, deserves our pity.* Nor should we forget that adjectives are sometimes used as nouns: *None but the brave deserves the fair.*

- Adjectives
  - Kinds
    - Descriptive
      - Proper
      - Common
    - Articles
      - Definite
      - Indefinite
    - Numerals
    - Pronominal
      - Possessive
      - Demonstrative
      - Interrogative
      - Relative
      - Indefinite
    - Participial
  - Properties
    - Number (articles, numerals, and pronominals)
    - Gender (some pronominals)
    - Person (some pronominals)
    - Degree
      - Positive
      - Comparative
      - Superlative
  - Use:
    - To modify substantives
      - Attributively
      - Appositively
      - Predicatively

Adverbs are words used to modify verbs, adjectives, and other adverbs. Thus they resemble adjectives closely;

indeed some words serve both as adjectives and as adverbs. In the sentence *John is a fast runner*, the word *fast* is an adjective modifying the noun *runner;* in *John runs fast*, it is an adverb modifying the verb *runs*. Moreover many adverbs are derived from adjectives. From *sweet* comes *sweetly*, from *beautiful* comes *beautifully*.

Adverbs may be classified according to their meaning. Thus we have **adverbs of time,** such as *now*, *then*, *soon;* **adverbs of place,** such as *there*, *here*, *out*, *below;* **adverbs of manner,** such as *quickly*, *carefully*, *hesitatingly;* **adverbs of degree,** such as *very*, *rather*, and *almost*.

Still other terms are employed in talking about adverbs. **Interrogative** is the name applied to an adverb introducing a question. *Why*, in the sentence *Why are you laughing?* is an interrogative. To this class belong *how*, *when*, and *where*. *Yes* and *no*, used in answering questions, are called **responsives.** *There*, when used as in the sentence *There will be dancing*, is called an **expletive,** because, as the Latin word from which it is derived indicates, it simply "fills out" the sentence. A group of fifteen or twenty adverbs, of which *when*, *while*, *since*, and *where* are examples, bear the name **conjunctive** when they serve to introduce dependent clauses. In the sentence *I listened while he sang*, *while* is a conjunctive adverb, since it indicates not only time, but serves to introduce the dependent clause *while he sang*.

Some adverbs, like adjectives, have degrees of comparison, formed by the endings *er* and *est*, or by the words *more* and *most*, *less* and *least*. A few are irregular.

Adverbs present few difficulties, yet the following errors are to be noted:

1. Since the expletive *there* often stands first in a sentence, where naturally the subject stands, and since it appears to be singular rather than plural, it is often incorrectly followed

by a singular verb when a plural is required. The sentence *There was three men present* is incorrect; for the subject is *men*, a plural noun, and the plural subject calls for a plural verb.

2. There are no such adverbs as *anywheres*, *nowheres*, *somewheres*, *someplace*. The correct forms for the first three are *anywhere*, *nowhere*, *somewhere*. For *someplace*, in the sentence *I must have left it someplace*, we should substitute *somewhere*.

3. Adverbs are wrongly used for adjectives and adjectives for adverbs. The illiterate person may say *I sure did have a great time*, whereas he should say *I surely did have a great time*. He may say *How nicely it looks*, meaning *How nice it looks*.

- Adverbs
  - Kinds
    - Of time
    - Of place
    - Of manner
    - Of degree
    - Interrogative
    - Responsive (yes, no)
    - Expletive (there)
    - Conjunctive
  - Property
    - Degree
      - Positive
      - Comparative
      - Superlative
  - Uses
    - To modify verbs, adjectives, and other adverbs
    - To introduce dependent clauses

EXERCISE 1

In each of the following sentences, which of the two italicized words is the correct one to use? Give your reasons.

1. We could *ill illy* afford the time. 2. Let's go *somewheres somewhere* else. 3. Which is the *tallest taller*, John or his brother? 4. We

were *near nearly* starved. 5. Give me three of *those that* kind, please. 6. *Previous previously* to this he lived in Chicago. 7. The car rides *easy easily*. 8. You have guessed *rightly right*. 9. How *beautifully beautiful* the lake looks by moonlight. 10. *These this* sort of people may object. 11. Wait for me; I am *most almost* through. 12. I could *scarcely scarce* breathe. 13. Everybody stand *steady steadily*. 14. You will find the book in the library *someplace somewhere*. 15. Speak up *loud loudly*. 16. Hurry! I'm *near nearly* starved. 17. I feel pretty *good well*, though my tooth still aches. 18. Did you sleep *well good? Fine finely*. 19. This acts very *different differently* from the other. 20. Keep it up! You're doing *finely fine*. 21. The other method may be correct, but this is the *easier easiest*. 22. If I can help you, I *sure surely* will. 23. Our patient says he feels *bad badly* again.

EXERCISE 2

Criticise the following sentences:

1. I don't want no dinner. 2. Can you not make it rounder at the top and squarer at the base? 3. It will not rain before noon, I don't think. 4. We gained the victory easy enough. 5. Like as not we'll meet them. 6. I don't want no more never. 7. This is very pretty, but I think the other is more preferable. 8. As quick as the twigs kindle, put on the heavier wood. 9. These kind are hard to catch. 10. By eight we were near starved. 11. It is twelve foot long. 12. He hasn't done none of his work yet. 13. I didn't have only three.

CHAPTER XX

VERBS

Verbs may be classified roughly as **transitive** and **intransitive.** A verb is transitive when it requires an object to complete its meaning; it is intransitive when no object is required.

Transitive: Jack *built* a house.
Intransitive: The sun *shines* bright.

Some verbs are always used intransitively; others may be used either way.

Verbs are classified also as **regular** and **irregular,** according to the way the past tense and the past participle are formed. A verb is regular whose past tense and past participle are formed by adding *d* or *ed*. Irregular verbs change a vowel of the root or simplest form, either in the past tense or in the past participle or in both, and sometimes add *n* or *en* to form the past participle.

Regular: laugh, laughed, laughed
Regular: believe, believed, believed
Irregular: eat, ate, eaten
Irregular: shake, shook, shaken

It is often difficult to tell whether a verb should be classed as regular or irregular, even though its **principal parts,** as the present, past, and past participle are called, are known. This is due to many confusing irregularities.

Verbs undergo changes to indicate **voice, mood, tense, person,** and **number.** These changes are made partly through inflections. Thus we have in the verb *work* the

inflected forms *works, worked, working.* But changes are made also through the aid of what are known as **auxiliary verbs.** In *might have been working,* the principal verb *working* is helped out by three auxiliaries, *might, have,* and *been,* each contributing its part toward conveying the complete idea. Such a combination is called, in some grammars, **a verb phrase.** The principal auxiliary verbs are *is* (*am, was, been*), *do* (*did, done*), *have* (*has, had*), *shall, should, will, would, can, could, may, might, must, ought.*

A verb is said to be in the **active voice** when its subject names the doer of the action which the verb indicates; in the **passive voice** when its subject names the receiver or the object of the action.

Active voice, Arthur *caught* a fish.
Passive voice, The fish *was caught* by Arthur.

There are three **moods:** the **indicative,** the **imperative,** and the **subjunctive.** The indicative is used mainly in making straightforward assertions and in asking questions. The imperative is used in entreating, requesting, and commanding. The subjunctive is used for many purposes, but mainly to express not an assertion of fact, but that which is only thought of, as a wish or a condition contrary to fact. It is difficult, sometimes, to tell the mood of a verb, even though the meaning is plainly evident.

Indicative: I *go. Are* you *going?*
Imperative: *Go!*
Subjunctive: { Oh, *were* I the queen!
If you *were going,* I *should go* too.

The six **tenses** are as follows: **present, past, future, present perfect, past perfect, future perfect. Person** and **number** do not call for explanation; and the rule concerning them is familiar: *A verb agrees with its subject in person and number.*

Conjugating a verb means giving in order its inflections, or the changes it undergoes to indicate voice, mood, tense, etc. Perhaps the simplest way to approach the many difficulties arising in the use of verbs will be through studying a conjugation.

THE VERB LOVE

INDICATIVE MOOD, ACTIVE VOICE

Simple Form	Progressive Form
Present Tense	
I love	I am loving
you love	you are loving
he loves	he is loving
we love	we are loving
you love	you are loving
they love	they are loving
Past Tense	
I loved	I was loving
you loved	you were loving
he loved	he was loving
we loved	we were loving
you loved	you were loving
they loved	they were loving
Future Tense	
I shall love	I shall be loving
you will love	you will be loving
he will love	he will be loving
we shall love	we shall be loving
you will love	you will be loving
they will love	they will be loving

Note.—The pronoun is not part of the verb. It appears in the conjugation, that the agreement of the verb with its subject in person and number may be shown. For the sake of simplicity, the more formal *thou lovest, he loveth*, etc. are omitted. In addition to the progressive forms there are also the emphatic forms *I do love, you do love, he does love*, etc.

Present Perfect Tense

I have loved	I have been loving
you have loved	you have been loving
he has loved	he has been loving
we have loved	we have been loving
you have loved	you have been loving
they have loved	they have been loving

Past Perfect Tense

I had loved	I had been loving
you had loved	you had been loving
he had loved	he had been loving
we had loved	we had been loving
you had loved	you had been loving
they had loved	they had been loving

Future Perfect Tense

I shall have loved	I shall have been loving
you will have loved	you will have been loving
he will have loved	he will have been loving
we shall have loved	we shall have been loving
you will have loved	you will have been loving
they will have loved	they will have been loving

INDICATIVE MOOD, PASSIVE VOICE

Simple Form	Progressive Form

Present Tense

I am loved	I am being loved
you are loved	you are being loved
he is loved	he is being loved
we are loved	we are being loved
you are loved	you are being loved
they are loved	they are being loved

Past Tense

I was loved	I was being loved
you were loved	you were being loved
he was loved	he was being loved
we were loved	we were being loved

PAST TENSE

you were loved
they were loved

you were being loved
they were being loved

FUTURE TENSE

I shall be loved
you will be loved, etc.

PRESENT PERFECT TENSE

I have been loved
you have been loved, etc.

PAST PERFECT

I had been loved
you had been loved, etc.

FUTURE PERFECT TENSE

I shall have been loved
you will have been loved, etc.

NOTE.—The progressive forms are rarely used in the future, present perfect, past perfect, and future perfect tenses.

Since the **indicative** is the mood of simple, direct statement and question, it presents few difficulties; yet there are four common errors noticeable in its use. The first is a transgression of the rule which states that the verb should agree with its subject in person and number. It is illustrated in the following sentences:

1. They was still as mice.
2. There was three crows.
3. Was you very homesick?
4. He don't look happy.

The first sentence is incorrect, for the subject *they* is plural, and *was* is singular. *There*, in the second sentence, is not the subject; *three crows* is the subject. Hence the sentence should read *There were three crows*. The error in the third sentence is due to the fact that though *was* is a singular form, it is nowhere found in the second person singular. We find *you were loving* and *you were being loved*, but not

you was loving and *you was being loved.* It is odd that the plural form *were* should be used with the singular *you,* but it is so used by those who speak correctly. Hence the sentence should read *Were you homesick? Don't* is properly used as a contraction of *do not;* but *do* is not found in the third person singular of the indicative. *Doesn't* is the correct form.

The second error, almost as common as the first, consists in employing, in the past perfect tense, not the past participle but the past tense form. Here are examples:

Wrong	Right
He had *forgot* to stay.	He had *forgotten* to stay.
The game had *began.*	The game had *begun.*
The ship had *sank.*	The ship had *sunk.*

The third error, one that has gained ground rapidly during the past ten years, consists in employing the past tense where the past perfect would be preferable. Here are examples:

Wrong	Right
I wanted very much to go to New York, for I was never there.	I wanted very much to go to New York, for I had never been there.
Before retiring I recorded in my diary how I spent the day.	Before retiring I recorded in my diary how I had spent the day.
We were in Boston three years when it became necessary for me to go to work.	We had been in Boston three years when it became necessary for me to go to work.

In each of the examples the past tense is used incorrectly to indicate action completed in past time.

The fourth error arises through the fact that **shall** and **will** perform double service, sometimes indicating simply

future time, sometimes volition. They cease to give trouble when the meaning of the terms futurity and volition is clearly understood and a few simple rules have been remembered. When one says *I shall be twenty tomorrow*, he does not mean that he is determined to be twenty on the morrow, for this is a matter beyond his control; he simply states a future certainty. On the other hand, *I will help you* is a promise. Promises, threats, resolves, and the like are acts of the will; they come under the general term volition. Three rules cover nearly all troublesome cases:

I. To express a simple future, use shall **with the first person,** will **with the second and third.**

II. To express volition, use will **with the first person,** shall **with the second and third.**

III. In questions, use shall **with the first person always. With the second person and the third, use** shall **when** shall **is expected in the answer and** will **when** will **is expected in the answer.**

IMPERATIVE MOOD

PRESENT ACTIVE: love, be loving PRESENT PASSIVE: be loved

The imperative mood is so simple that it requires no comment, though perhaps it should be noted that, like the indicative, this mood has emphatic forms—*do love, do be loving*, and *do be loved*.

SUBJUNCTIVE MOOD

ACTIVE VOICE

SIMPLE FORM	PROGRESSIVE FORM
PRESENT TENSE	
if* I, you, he love	if I, you, he be loving
if we, you, they love	if we, you, they be loving

* The *if* is not a part of the verb, but is commonly found introducing a subjunctive. Other words so employed are *though, lest, unless, that*, and *till*.

Past Tense

if I, you, he loved	if I, you, he were loving
if we, you, they loved	if we, you, they were loving

Present Perfect Tense

if I, you, he have loved	if I, you, he have been loving
if we, you, they have loved	if we, you, they have been loving

Past Perfect Tense

if I, you, he had loved	if I, you, he had been loving
if we, you, they had loved	if we, you, they had been loving

PASSIVE VOICE*

Present Tense

if I, you, he be loved
if we, you, they be loved

Past Tense

if I, you, he were loved
if we, you, they were loved

Present Perfect Tense

if I, you, he have been loved
if we, you, they have been loved

Past Perfect Tense

if I, you, he had been loved
if we, you, they had been loved

It will be noted at once that few of the subjunctive forms differ from the corresponding forms of the indicative, and that those which do differ are not, with one exception, in common use. Much that was, in the earlier history of our language, expressed by subjunctive forms, is now expressed either by the indicative or by the auxiliaries *may*, *might*,

* The progressive form is rarely used in the passive voice except in the past tense.

should, and *would*, helped out by the conjunctions *if*, *though*, *unless*, *except*, *lest*, and *whether*. For example, instead of *if it be possible*, we say *if it is possible;* instead of *My wish is that he have success*, we may say *My wish is that he may have success*.

There is one case, however, where the subjunctive still performs an important service. Notice carefully the indicative and subjunctive past tense progressive forms of the verb *love*.

Indicative	*Subjunctive*
I was loving	if I were loving
you were loving	if you were loving
he was loving	if he were loving
we were loving	if we were loving
you were loving	if you were loving
they were loving	if they were loving

The *if* is not a part of the verb; it appears in connection with the subjunctive merely because some such conjunction is frequently, though not always, used with that mood. It may be used with the indicative too; but *if I was loving* and *if I were loving* do not mean the same thing. The former expresses a simple condition in past time; the latter does not necessarily have anything to do with past time, but sets forth a state of affairs merely thought of and possibly contrary to fact. Note the following sentences:

If the day was pleasant, they must have enjoyed the ride.
If the day were pleasant, they might enjoy the ride.

The first sentence states merely what, probably, happened under a given condition. It has to do with past time. It does not suppose something which is not true; it is a pure conditional sentence. In the second sentence there is an element of make-believe. The day, we know at once, is not

pleasant, but the speaker imagines what might happen were the day different. The sentence has nothing to do with past time. So too in expressing a wish, we may employ not the indicative but the subjunctive. Thus we say *I wish I were strong*, not *I wish I was strong*. The following rule covers the use of the two moods in their past tense forms:

Use the past tense of the indicative to express past time. Use the past tense of the subjunctive to express the idea of uncertainty, extreme doubt, or condition contrary to fact.

Of the auxiliaries sometimes used to express subjunctive ideas, none cause any trouble except **should** and **would.** *Should* is sometimes used to express the idea of duty, as in the sentence *We should be charitable;* and *would* is sometimes used to express the idea of accustomed action, as in the sentence *We would hear the swallows chattering in the big chimney.* But they are used also like *shall* and *will* and in a general way follow the same rules, *should* corresponding to *shall*, and *would* corresponding to *will*. That is, *should* is used with the first person and *would* with the second and third persons to denote futurity; *would* with the first person and *should* with the second and third to denote volition. This rule does not always hold in conditional sentences, but fortunately the exceptions give no trouble and need not be stated. Errors do occur, however, when these words are used in indirect discourse, or reported statements. Notice the following sentences:

Direct discourse: He said, "I *shall* be sixteen tomorrow."
Indirect discourse: He said he *should* be sixteen tomorrow.
Direct discourse: He said, "I *will* help him."
Indirect discourse: He said he *would* help him.

Through carelessness we are inclined to say *He said he*

would be sixteen tomorrow. For practical purposes, the following rule is a safe one to follow:

Where shall **would be used in direct discourse, use** shall **or** should **in indirect discourse; where** will **would be used in direct discourse, use** will **or** would **in indirect discourse.**

INFINITIVES

Active Voice	Passive Voice
Present: to love, to be loving	Present: to be loved
*Present Perfect: to have loved, to have been loving	*Present Perfect: to have been loved

PARTICIPLES

Present: loving	Present: being loved
Past: loved	Past: loved
†Present Perfect: having loved, having been loving	†Present Perfect: having been loved

The infinitive, sometimes with and sometimes without the preposition *to*, is used in a variety of ways, illustrated in the following sentences:

Substantive use: *To see* is *to believe.*
Adjective use: It was something *to remember.*
Adverbial use: We waited *to see* what would happen.
Predicative use: We saw the men *launch* the boat.

It is of great service in sentence building, in that while serving as noun, adjective, or adverb, it may at the same time be modified and may also take an object.

Just as the infinitive has the properties of a noun, so the participle has the properties of an adjective, and when used as an adjective it must necessarily modify a substantive. (Ex. The *crying* child was soon pacified.) Like the infinitive, it may receive such modifiers as a verb receives, and may

* Sometimes called the *past.* † Sometimes called the *phrasal past.*

take an object. A somewhat common error consists in so using the participle that it has no substantive to modify, as in the sentence *Climbing to the summit of the hill, the winding river could be seen,* where the only substantive which *climbing* can modify is *river;* but of course a river could not climb a hill. The participle is used correctly in what is called the **nominative absolute** construction, as in the sentence *The summit of the hill having been gained, we could see the winding river.*

The verbal noun in *ing*, called the **gerund,** does not differ in form from the present participle. It can be distinguished easily from the participle, because it is always used substantively.

Participle: The *whistling* boy is happy.
Gerund: *Whistling* will not bring a breeze.

- Verbs
  - Kinds
    - Transitive, intransitive
    - Regular, irregular
  - Forms
    - Voice: active, passive
    - Mood: indicative, imperative, subjunctive
    - Non-modal forms: infinitives, participles
    - Tense: present, past, future, present perfect, past perfect, future perfect
    - Person: first, second, third
    - Number: singular, plural
  - How used
    - Modal forms: to form the essential part of the predicate
    - Infinitive: substantively, adjectively, adverbially, predicatively
    - Participle: adjectively, including nominative absolute construction

NOTE.—The following display is from the Report of the Joint Committee on Grammatical Nomenclature.

LEADING MOOD-IDEAS EXPRESSED IN ENGLISH BY MOOD-FORMS

Indicative: Fact.
Imperative: Command, request, consent.
Subjunctive: Volition, wish, condition contrary to fact.

LEADING MOOD-IDEAS EXPRESSED IN ENGLISH BY AUXILIARIES

Indicative:	Fact (in the future)	shall, will (according to person)
	Capability, possibility	can
	Permission	may
	Necessity	must
Subjunctive:	Anticipation	shall
	Volition	will, shall (according to person) let (1st and 3rd persons)
	Wish	may, might
	Obligation or Propriety Natural likelihood	should, ought
	Possibility	may, might
	Ideal certainty	should, would (according to person)
	Less vivid future	should

EXERCISE 1

Learn the following table so thoroughly that, if a principal part of any verb be given, you can without hesitation supply the remaining parts. Notice that there are no such forms as brung, busted, costed, drownded, growed, hitted, hurted, runned, swored, swimmed, wored.

arise	arose	arisen
awake	awoke	awaked
bear	bare *or* bore	born *or* borne
beat	beat	beaten
become	became	become
begin	began	begun
bend	bent	bent
bid	bade	bidden
bid	bid	bid

bite	bit	bitten
break	broke	broken
bring	brought	brought
burst	burst	burst
choose	chose	chosen
cling	clung	clung
come	came	come
cost	cost	cost
do	did	done
draw	drew	drawn
drink	drank	drunk
drive	drove	driven
drown	drowned	drowned
eat	ate	eaten
fight	fought	fought
flee	fled	fled
fling	flung	flung
flow	flowed	flowed
fly	flew	flown
forbid	forbade	forbidden
forget	forgot	forgotten
freeze	froze	frozen
get	got	got
give	gave	given
go	went	gone
grow	grew	grown
hear	heard	heard
hit	hit	hit
hurt	hurt	hurt
knit	knit	knit
lay	laid	laid
lead	led	led
leap	leaped	leaped
let	let	let
lie	lay	lain
lie	lied	lied
loose	loosed	loosed
lose	lost	lost
pay	paid	paid

put	put	put
rid	rid	rid
ride	rode	ridden
run	ran	run
see	saw	seen
set	set	set
shrink	shrank	shrunk
sing	sang	sung
sink	sank	sunk
sit	sat	sat
slay	slew	slain
sling	slung	slung
speak	spoke	spoken
spring	sprang	sprung
steal	stole	stolen
string	strung	strung
swear	swore	sworn
swim	swam	swum
swing	swung	swung
teach	taught	taught
tear	tore	torn
think	thought	thought
throw	threw	thrown
wake	woke *or* waked	waked
wear	wore	worn
wet	wet	wet
wring	wrung	wrung
write	wrote	written

EXERCISE 2

Conjugate the verb work *in the active indicative, progressive forms.*

Give all the participles and all the infinitives of the verb fear.

Conjugate in full the verb help.

Give a synopsis (all first person forms in all moods and tenses, together with all infinitive and participial forms) of the verb love.

EXERCISE 3

Give the following forms, using the indicative mood unless some other is called for:

1. Active and passive past perfect of *beat*. 2. Active past, simple and progressive forms, of *hurt*. 3. Passive past progressive of *bite*. 4. All the infinitives and participles of *bring*. 5. The active past and past perfect of *come*, *eat*, *fling*. 6. The passive past progressive of *hear*. 7. The active past progressive, and the subjunctive past progressive of *sing*. 8. The active present perfect of *begin*, *bring*, *drown*, *run*, *swear*. 9. The past participles of *lie*, *loose*, *fly*, *ring*.

EXERCISE 4

Insert verbs as indicated, using active forms unless otherwise directed:

1. Try my remedy; it can't be (past participle of *beat*). 2. We (past of *begin*) where they (past perfect of *begin*). 3. If you (past perfect passive of *bite*) you would not like it. 4. He (past of *bid*) James do as he (past perfect passive of *bid*). 5. Did you say that his arm (past passive of *break*)? 6. I wish you (past perfect of *bring*) him along too. 7. I might have gone had I (past participle of *choose*). 8. He (past of *cling*) to it that he was right. 9. He (past of *do*) it; I saw him when he (past progressive of do) it. 10. Did you say that he (past of *drink*) after all the rest (past perfect of *drink*)? 11. The servant (past of *eat*) after the others (past perfect of *eat*). 12. Up he (past of *fling*) his cap for joy. 13. He (past of *forbid*) loud talking in the corridor. 14. The boy (past perfect of *forget*) all about it. 15. My fingers (present passive of *freeze*). 16. I wonder if the pond (present passive of *freeze*) over. 17. It happened after they (past perfect of *go*) for help. 18. They (past of *lead*) the way. 19. By that time the boy (past perfect of *run*) away. 20. He (past of *see*) us when we (past of *do*) it. 21. The dog (past perfect of *shake*) the life out of the rat. 22. We (past of *shrink*) from the undertaking just as you (past perfect of *shrink*) from it. 23. He said the garment (past perfect of *shrink*). 24. His books (past passive of *sling*) over his shoulder. 25. Not till he (past perfect of *speak*) did we consider

it useless to try. 26. He knew that the steel bar (past perfect passive of *steal*). 27. I thought he (past perfect of *swear*) that it was true. 28. After he (past perfect of *swim*) the river, he found himself exhausted. 29. If he (past perfect of *throw*) the ball to first, the run would not have counted.

EXERCISE 5

Criticise the following sentences:

1. When the storm broke, we all run for shelter. 2. They would have drove on for another hour, had it not have been for the storm. 3. Isn't it about time we begun to get ready? 4. Do you know when he come to town? 5. She thanked him kindly for the favors he done her. 6. I am not sure where they are, but they may have went shopping. 7. I done the best I could. 8. He thinks he must of left it in the car. 9. If he had have known, he would have consented. 10. I just started to run when the gong sounded. 11. The message was from her father, who just arrived from Denver. 12. After I finished *Oliver Twist*, I began *Barnaby Rudge*. 13. You had ought to have seen us. 14. This was the first time I was ever elected to office. 15. Hey, Bill, did you do your algebra yet? 16. After we were standing in line nearly an hour, we succeeded in getting tickets. 17. I couldn't imagine what happened to mother, for she had promised to meet us.

EXERCISE 6

Lie, *sit*, and *awake* are intransitive; *lay*, *set*, and *wake* are transitive. Rivers *flow;* birds *fly*. We *ring* the bell; we *wring* wet clothes. We *lose*, not *loose*, our gloves.

Supply the correct forms in the following sentences, using forms of awake *and* wake *in the first group,* flow *and* fly *in the second group, and so on:*

(*Awake, wake*) 1. I ——— at six. When did you ———? Did you ——— of your own accord, or did you have some one ——— you? Had he ——— when you knocked? Who ——— the others, yesterday morning? Please see if father has ———; if he has not, please ——— him. ——— Emily too.

(*Flow, fly*) 2. Where did the river formerly ———? How long has it ——— in its present channel? If we say that the brook fairly flew by the door, do we mean simply that it ——— by the door? Will the water that has ——— by the mill never return? John carelessly said that the river over ——— its banks last spring. Of course he meant that it ——— its banks last spring.

(*Lay, lie*) 3. I think I will ——— down for a few minutes. Please ——— the blankets out in the orchard where you ——— them yesterday. How often have I ——— there this summer: Where is my book? I must have mis—— it. Perhaps it ——— on the library table. I think you will find it ——— there. If any one should call, do not say that I am not at home; for that would be ———.

(*Lose, loose*) 4. I am always ——— things. This is the third thimble I have lost within a year. How much time one ——— while hunting for lost things: Do you ever ——— things? ——— things is one of my worst failings. By the way, isn't this nut a little ———? Please get a wrench and tighten it. But do not get it too tight; it should be a little ———.

(*Ring, wring*) 5. ——— the bell would mean twisting it; ——— the hands would mean making them give forth the sound of a bell. Was not John ——— wet when they pulled him out of the stream! His cries for help have been ——— in my ears all day. How it did ——— his mother's heart to see him struggling in the water! Well, get his clothes and we will run them through the ———.

(*Set, sit*) 6. He has set his heart on getting the prize, and has——— up night after night to study. Do ——— down and let me tell you about it. ——— your hat on the table. You wish a fan? ——— still and let me get one. I ought not to be ——— here using one myself without offering you one too. Will you excuse me a minute? Just before you came into the ——— room, I ——— something on the stove. I'm afraid there will be trouble if it ——— there much longer. What a hard cold you have: I mistrust you caught it by ——— on the grass yesterday while John was ——— out the shrubs.

(*Lay, lie*) 7. The tree has ——— there many years. 2. Let the book ——— where it is. I think I have ——— here long enough. We ——— at anchor till the storm blew over. In which direction does our camp ———? The grounds were beautifully ——— out. When the culprits were caught, they ——— the blame on others. Speckle has ——— an egg in the box that ——— by the stable door.

I think the town now ——— to the east. Will you not ——— down? He said that he would ——— down for a while; so we ——— his blankets in the shade. His only fault, he said, ——— in the one word ambition. Where the tree falleth, there must it ———. Bantam lake ——— up among the Berkshires.

EXERCISE 7

Complete the following sentences by inserting was *and* were *where needed, in each case giving a reason for your choice. Remember that the indicative is used with* if *to denote simple condition in past time, the subjunctive* were *to denote a mere supposition or to present a state of affairs contrary to fact.*

1. We looked to see if it ——— still raining. 2. If he ——— coming, he would be here now. 3. If he ——— tardy, he would bring an excuse. 4. If I ——— you, I should start at once. 5. Would that it ——— true! 6. If he ——— asked, he would come. 7. If he ——— asked, I knew nothing of it. 8. I wish that I ——— with you. 9. If he ——— strong, we should take him with us. 10. If it ——— true then, it must be true now. 11. He would seem stern ——— it not for a twinkle in his eye. 12. If it ——— he, I failed to recognize him. 13. Suppose you ——— asked to go; what should you say? 14. We used the cottage as freely as if it ——— our own. 15. Why, man, if the river ——— dry, I am able to fill it with my tears; if the wind ——— down, I could drive the boat with my sighs.

16. Love Virtue; she alone is free.
She can teach you how to climb
Higher than the sphery chime;
Or, if Virtue feeble ———,
Heaven itself would stoop to her.—*Milton*

EXERCISE 8

Supply shall *or* will, *whichever is correct, in the following sentences:*

1. I ——— hope to see him often. 2. I think we ——— see land before night. 3. I think we ——— be asked to remain. 4. I ——— be greatly obliged if you ——— bring the books with you. 5. If you

——— call at eight, you ——— find me at home. 6. I ——— have completed the task by Friday. 7. How dark it grows! We ——— surely get wet. 8. We ——— need umbrellas, I think. 9. We ——— surely capsize. 10. You ——— surely capsize. 11. They ——— surely capsize. 12. I think I ——— be back by eight. 13. I think they ——— be back by eight. 14. You ——— pardon me, I am sure. 15. ——— you be able to accompany us? 16. When ——— you reach Dallas? 17. ——— we have time to purchase tickets? 18. What ——— we do if we are late? 19. ——— you be sorry to see snow come? 20. How ——— I know where to go? 21. ——— we be permitted to take the books home? 22. ——— they know which road to take? 23. ——— we be capsized? 24. How ——— we decide the question? 25. He says he ——— be sixteen tomorrow. 26. John tells me that he ——— be able to join the party. 27. The weather report says that we ——— have a fair day. 28. They say that they ——— starve, if food is not sent. 29. He says that Tom ——— never again take his boat.

EXERCISE 9

Show very clearly that the meaning of each of the following sentences changes according as shall *or* will *is supplied:*

1. ——— you attend the concert? 2. We ——— not disappoint you. 3. There ——— be no laughter. 4. ——— they wait for us? 5. He ——— read the book. 6. ——— he provide lunch? 7. I ——— be king. 8. I ——— drown, if you do not help me. 9. He ——— drown, if you do not help him. 10. You ——— drown, if no one helps you. 11. We ——— reach New York before eight. 12. I ——— contribute ten dollars. 13. ——— you try for honors? 14. He reports that the train ——— wait for us. 15. What ——— Mrs. Grundy say? 16. ——— Kate go too? 17. They ——— see what I can do. 18. The heavens ——— reveal his iniquity, and the earth ——— rise up against him.

EXERCISE 10

Supply should *or* would, *whichever is correct, in the following sentences:*

1. I ——— like to help, and I ——— if I could. 2. I ——— be

afraid to ride such a spirited horse. 3. I ——— be sorry to see him fail. 4. I ——— send him aid if I thought he ——— accept it. 5. Had I been in his position, I ——— have done the same. 6. Had we delayed a minute longer, we ——— have lost everything. 7. I ——— like to know who that man is. 8. We ——— be delighted to have you come. 9. I ——— prefer to have you go. 10. At this point I ——— like to ask a question. 11. If you were to call after six, you ——— find him at home. 12. I ——— as lief do one thing as the other. 13. We ——— gladly go if we could. 14. If we were to start now, ——— we be in time? 15. ——— we tell all that we know? 16. If we were to go now, ——— we have the pleasure of your company? 17. ——— I find him if I called at his office? 18. ——— you think that three quarts would be enough? 19. ——— you advise me to accept? 20. ——— you be offended if he declined? 21. If I were to offend him, I ——— never forgive myself. 22. Even if I missed the train, I ——— be able to walk home. 23. What ——— we do if the water supply were to fail!

EXERCISE 11

Supply should *or* would, *whichever is correct, in the following sentences:*

1. *He said he ——— be sixteen tomorrow. 2. He said that you ——— go if there was room. 3. He asked if I ——— take him too. 4. He admitted that he ——— enjoy the ride. 5. I thought I ——— surely fail. 6. You thought you ——— surely fail. 7. He thought he ——— surely fail. 8. I hoped that I ——— not be asked. 9. I know I ——— like golf, but I think I ——— prefer tennis. 10. If you rescue the crew, you ——— be rewarded. 11. What ——— we do with a white elephant if we had one? 12. If you ——— speak to him, he ——— give you a courteous answer. 13. We planned that he ——— go by train. 14. If you ——— be in town, we ——— be pleased to have you call. 15. He promised that the next lesson ——— be better prepared. 16. He thought that he ——— find it. 17. We returned it, lest he ——— think it had been stolen. 18. He thought

* Where *shall* or *should* would be used with the first person in direct discourse, use *shall* or *should* with all three persons in indirect discourse. *Should* is the past tense of *shall, would* is the past tense of *will*.

he ——— be forced to tell the secret, in spite of everything. 19. I thought I ——— not like rowing, but I do. 20. I was afraid I ——— be late. 21. If you ——— fail, how sorry we ——— be. 22. Were I to fail, I ——— be discouraged. 23. I ——— think he would try again. 24. You ——— be surprised to see how he has grown. 25. If it ——— rain, ——— we feel like going? 26. She was sure that she ——— be thrown off and hurt. 28. If you ——— call me by my real name, you ——— oblige me.

EXERCISE 12

Can denotes ability. When a boy says I *can* do it, he means that he is able to do it. When he asks *Can* I do it? he asks your opinion in regard to his ability to do something. *May* sometimes denotes a wish, as in the sentence *May you live long and may you prosper;* and sometimes possibility in contrast to definite assertion, as in the sentence *I think he may be in the garden but I do not know for certain.* Its most common use, however, and the one which leads to confusion between *can* and *may*, is to denote permission. *May I do it?* means *Will you permit me to do it?*

Insert can *and* may *where they are needed in the following sentences:*

1. Father says I ——— take the boat. 2. He says I ——— sail it better than he. 3. ——— a dog climb a tree? 4. ——— we have some too? 5. ——— I go with the rest. 6. ——— I have it? 7. You ——— say that I did it; I give you permission to say so. 8. ——— it be true that the book was returned? 9. ——— I ask a favor? 10. ——— we have the pleasure of your company to dinner?

Explain the change in meaning according as may *or* can *is used in the following sentences:*

1. ——— I assist you? 2. ——— I ride the bicycle? 3. ——— you go with us? 4. ——— he talk French? 5. ——— they not see more than we? 6. He says you ——— do it. 7. You ——— go now.

8. ——— I depend on you? 9. I ——— say that he is honest. 10. ——— you say that he will do it? 11. ——— thou bind the sweet influences of Pleiades or loose the bands of Orion?

EXERCISE 13

The simplest rule of syntax, and unquestionably the one most frequently violated, states that the verb agrees with its subject in person and number. *He don't, you was, they was,* and *I says* are expressions commonly employed by those who have not been carefully trained.

Point out the errors in agreement. Try to give a clear explanation of how, probably, the error came about. Was it through failure to see that the subject was a collective noun, or the plural form of a foreign term? Did the writer assume that there, *coming immediately before the verb, was a substantive in the singular number? Did he mistake for the subject some noun standing nearer the verb than the real subject? Did he forget that* with *is a preposition, not a conjunction?*

1. Don't it look dark! 2. Sixty dollars and twenty-five cents were raised to defray expenses. 3. Near the door was two chairs. 4. There's no two ways about it. 5. If each of the boys are closely watched, the secret of the trick will soon be discovered. 6. This house don't look quite so old as the others. 7. Two of us remained at home; so there was but two to go in the boat. 8. I says "Walk"; he says "Ride". 9. It will clear before eleven; you see if it don't. 10. Home with all its comforts were soon forgotten. 11. Quickness as well as strength are needed. 12. To the captain and the manager of the team are due most of the credit. 13. Napoleon with his staff were standing near. 14. Two-thirds of the roof were already shingled. 15. The binding of the books were insecure. 16. There was so many attending the game that we could not get a seat. 17. First the girl's name is given, then follows her age and birthplace. 18. Under these was two basket-balls and a pair of boxing-gloves. 19. He don't know any better than to say *they ain't!* 20. The phenomena was most singular. 21. *Tales of a Wayside Inn* were written by Longfellow. 22. The dailies tell

where and when there is to be bargain-sales. 23. The mother with her three daughters were saved. 24. Every one of the articles were sold. 25. It happened while you was away. 26. More than one has made the same mistake. 27. A hundred feet of hose were rapidly run out. 28. We was having the time of our lives. 29. Honesty, as well as cleverness, count. 30. Mathematics are my favorite study. 31. Each of the sticks were given a coat of walnut stain. 32. Was you surprised to see mother? 33. The first few days there wasn't over five hundred present. 34. There's two or three of us have seen strange sights.

CHAPTER XXI

PREPOSITIONS, CONJUNCTIONS, INTERJECTIONS

PREPOSITIONS form but a small group, a hundred or so, not more than fifty or sixty of which are in common use. All are of the same kind, perform the same office; they introduce phrases. That is, the preposition stands, usually, before a substantive and shows the relation of this substantive to some other word in the sentence. The object of a preposition is said to be in the objective case. When a prepositional phrase modifies a substantive, it is called an **adjective phrase;** when it is used like an adverb, it is called an **adverbial phrase.**

Adjective phrase: The proof *of the pudding* is in the eating.
Adverbial phrase: The pudding was placed *on the table.*

Prepositions
- Kinds: One kind only
- Forms: No inflections
- Use: To introduce phrases, showing the relation of a substantive to some other word in the sentence

Conjunctions are classified as **coördinate** and **subordinate.** The coördinate conjunction connects words or word-groups which have the same grammatical relationship; the subordinate introduce subordinate or dependent clauses. The principal coördinate conjunctions are *and, but, for, or, nor.* The principal subordinate conjunctions are *if, unless, except, that, lest, because, since, although, as, than.*

A few conjunctions are commonly used in pairs, and when so used are called **correlatives.** The principal correlatives

are *both—and*, *either—or*, *neither—nor*, *whether—or*. Notice that *neither* and *or* are not correlative.

Many adverbs are used as conjunctions; when so used, they are called **conjunctive adverbs.** To this group belong *as*, *while*, *when*, *where*, *whenever*, *whence*. They are classed as subordinate conjunctions. Among subordinate conjunctions are also found a number of phrases: *as if*, *as though*, *in order that*, *as soon as*, *as long as*, *so that*. They may be called **phrasal conjunctions.**

Conjunctions
- Kinds
  - Coördinate
  - Subordinate
  - Correlative
  - Adverbial
  - Phrasal
- Forms: No inflections
- How used: To connect words, phrases, clauses

The **interjection** calls for no explanation. It is an independent element, seldom having any grammatical relationship. Frequently, though not always, it is followed by an exclamation point.

EXERCISE 1

Pick out the prepositions:

I found myself in a lofty antique hall, the roof supported by massive joists of old English oak. It was soberly lighted by a row of Gothic windows at a considerable height from the floor and apparently opening upon the roofs of the cloisters. An ancient picture of some reverend dignitary of the church in his robes hung over the fireplace. Around the hall and in a small gallery were the books, arranged in carved oaken cases. They consisted principally of old polemical writers, and were much more worn by time than use. In the center of the library was a solitary table with two or three books on it, an inkstand without ink, and a few pens parched by long disuse. The place seemed fitted for quiet study and profound meditation. It was

buried deep among the massive walls of the abbey, and shut up from the tumult of the world. I could only hear now and then the shouts of the schoolboys faintly swelling from the cloisters, and the sound of a bell tolling for prayers, echoing soberly along the roofs of the abbey. By degrees the shouts of merriment grew fainter and fainter, and at length died away; the bell ceased to toll, and a profound silence reigned through the dusky hall.—*Irving*

EXERCISE 2

Pick out the conjunctions and define each, using the terms coördinate, subordinate, phrasal, and conjunctive adverb.

1. All hands were then sent aloft, and for an hour or two we were hard at work, making the booms well fast, unreefing the studding sail and royal and skysail gear, getting rolling-ropes on the yard, setting up the weather breast-backstays, and making other preparations for a storm. 2. Neither this nor the other is satisfactory, but I will take a little of each unless you can show me something else. 3. I go where fancy takes me. 4. We do not know whether to go or to remain; but since it matters little, we will decide it by lot. 5. We wrote out the plan in full, in order that there should be no misunderstanding. 6. If all is ready, let us advance while yet there is daylight. 7. Though he fall, he shall not be utterly cast down. 8. It seems that they have been misunderstood. 9. He resolved to go and look for them; but, not well knowing the way, he told the Indians who were about the camp that he would give them a hatchet if they would guide him. 10. This is better than the others. 11. Let go when I give the signal. 12. You must stay a little longer, for it is still raining.

EXERCISE 3

Study the following paragraphs faithfully till you can tell what part of speech each word is:

Whoever has made a voyage up the Hudson must remember the Kaatskill mountains. They are a dismembered branch of the great Appalachian family, and are seen away to the west of the river, swelling up to a noble height, and lording it over the surrounding country.

Every change of season, every change of weather, indeed every hour of the day, produces some change in the magical hues and shapes of these mountains, and they are regarded by all the good wives, far and near, as perfect barometers. When the weather is fair and settled, they are clothed in blue and purple, and print their bold outlines on the clear evening sky; but sometimes, when the rest of the landscape is cloudless, they will gather a hood of gray vapors about their summits, which, in the last rays of the setting sun, will glow and light up like a crown of glory.

At the foot of these fairy mountains, the voyager may have descried the light smoke curling up from a village, whose shingle-roofs gleam among the trees, just where the blue tints of the upland melt away into the fresh green of the nearer landscape. It is a little village of great antiquity, having been founded by some of the Dutch colonists in the early times of the provinces, just about the beginning of the government of the good Peter Stuyvesant, (may he rest in peace!) and there were some of the houses of the original yellow bricks brought from Holland, having latticed windows, and gable fronts surmounted with weather cocks.—*Irving*

EXERCISE 4

Attention has been called to the fact that many words are used now as one part of speech, now as another. Note carefully each italicized word in the sentences below. What duty does it perform? What part of speech is it? What other part of speech may it be at times?

1. *Good*, *quickly*, *with*, *or*, *himself*, and *laughed* are common words. 2. Three cheers for the *red*, *white*, and *blue!* 3. The *French* were victorious. 4. The captain made a home *run*. 5. *Six* of the boys consented. 6. *Waiting* is tiresome, even in this cool *waiting*-room. 7. *To go* is better than *to perish*. 8. The tongue of the *just* is as choice silver. 9. Be *just* to your enemies. 10. It called, *just* then, a second time. 11. They say he lives in a *glass* house. 12. The *wandering* clouds go by. 13. Why do you drive so *fast?* 14. Oh, young Lochinvar is come out of the *West*. 15. Call me *early*, for I must take an *early* train. 16. The *under* part next received attention. 17. The *last* shall be *first*. 18. He pitched an *in* curve. 19. He must be there

by *now*. 20. Wait till the clouds roll *by*. 21. *Yonder* shepherd beckons. 22. Look *yonder!* 23. Try *hard* to break this *hard* stone. 24. Good-bye, proud world, I'm going *home*. 25. Please *black* the stove. 26. The *public* made known their wishes. 27. We walked *about* the garden. 28. The wind blew so *strong* that they turned *about* and walked the other *way*. 29. Who called *within?* 30. We shall be there *within* an hour. 31. I am *about through*. 32. Since *then*, we have been careful to lock the door. 33. Where shall you *house* your canoe, this winter? 34. The culprit was brought *before* the judge. 35. The judge had never seen him *before*. 36. He escaped *before* he had served his sentence. 37. Do not remain out *after* dark. 38. The *after* effects were unpleasant. 39. We purchased a *to let* sign. 40. I will come *after* I have finished my letter. 41. Slow *up*, please! 42. *That* is too bad. 43. *That* boy is an athlete. 44. The errand *that* we were to do is now unnecessary. 45. I think *that* we may go now. 46. Now what part of speech is the word *that?* 47. *My* ship rides at anchor. 48. *This* is *mine*. 49. *This* boy was called Leonidas. 50. Let *each* take *one*. 51. *Each* girl may take two. 52. *Whose* name was mentioned *first?* 53. The *one whose* name is called first must go. 54. *Who* calls? 55. He goes last who *once* was first. 56. Why are you *so* quiet? 57. The train was late, *so* we went for a walk. 58. *When* shall their glory fade! 59. *When* the cats are away, the mice will play. 60. *Why* should we complain? 61. He asked *why* we were so merry. 62. Thank *her* for *her* kindness. 63. We have waited *since* eleven. 64. *Since* we must remain, let us make the best of it. 65. *Where* are the reapers? 66. Go *where* glory waits. 67. The stag at eve had drunk his *fill*. 68. We lost the way and had to *foot* it home.

CHAPTER XXII

SENTENCE ANALYSIS AND PARSING

EVERY complete sentence has a subject and a predicate. The necessary part of the predicate is always a verb. The essential part of the subject is always a noun, a pronoun, or some word or word-group used like a noun. Various types of subjects are here illustrated:

1. **Mary** hesitated.
2. **We** hesitated.
3. **The brave** did not waver.
4. **Cheering** encouraged them.
5. **To smile** is best.
6. **To win the game** was their one desire.
7. **That he was tired** was evident.
8. There was **snow** on the ground.

The subject of the first sentence is a noun, of the second a pronoun, of the third an adjective used as a noun, of the fourth a verbal noun or gerund, of the fifth an infinitive. The subject of the sixth is an infinitive phrase, of the seventh a noun clause introduced by the subordinate conjunction *that*. The subject of the eighth is a noun, though the adverb *there* stands where we naturally look for the subject—before the verb.

Through modifiers the simple or bare subject may be expanded. In the sentences used for illustration the bare subject is printed in bold type, the modifying words in italics.

1. *Nine* **days** slipped away.
2. *Mary's* **essay** won.
3. *The* **team,** *defeated,* cheered the victors.
4. **Mary,** *the cook,* made haste.
5. *The* **end** *of the journey* was near.
6. *The* **place** *where we camped* was pleasant.

7. *The* **guide** *who accompanied us* was lame.
8. *The* **thing** *to be done* was difficult.
9. *The* **boy** *approaching us* is Tom.
10. *Having finished his task,* **he** departed.
11. *This* **thought,** *that we had done our best,* consoled us.

In the first sentence the subject is modified by an adjective; in the second by a noun in the possessive case; in the third by an adjective and a participle; in the fourth by a noun in apposition; in the fifth by a prepositional phrase. The modifiers in the sixth and seventh are clauses, one introduced by an adverbial conjunction, the other by a relative pronoun. In the eighth the modifier is an infinitive phrase. In the ninth and tenth the modifiers are participial phrases. In the eleventh the modifiers are first a pronominal adjective, and second a clause in apposition introduced by the subordinate conjunction *that.*

Modifiers themselves may be modified, and by means of conjunctions subject may be linked to subject and modifier to modifier. Hence it is possible to build up subjects of great length.

EXERCISE 1

Point out the complete subject of each sentence. If the subject is made up of more than one word, analyze it, showing how the bare subject is expanded.

1. Time flies. 2. The captain's orders must be obeyed. 3. Some of the boys turned back. 4. The flowers that grow in the fields are fairest. 5. That was too bad. 6. Where are the reapers? 7. Whoever would reap must first sow. 8. Daisies, brightest of flowers, grow everywhere. 9. The best came last. 10. Give me a rose, John. 11. Are you sure that you deserve one? 12. There are many kinds of subjects in the sentences on this page. 13. Discouraged by repeated failures, we decided to abandon the wreck. 14. He who arrives first at the mill should first have his grist. 15. The burning rafters fell. 16. Boston, our destination, was reached in the morning.

17. His plan, that we should wait till morning, found little favor. 18. "I'm going a-milking, sir," she said. 19. Walking at a brisk pace brought color to her cheeks. 20. There were six who declined to accept reward. 21. The best way to do it was discovered at last. 22. Weeding the garden takes time. 23. To be poor without being free is the worst state into which man can fall. 24. We strolled about, having nothing else to do. 25. In the lexicon of youth, which fate reserves for a bright manhood, there is no such word as fail.

Here are illustrated various types of predicates, the verb in each case appearing in bold type, the modifying words in italics:

1. Day **came.**
2. We **arose** *early.*
3. We **arose** *with the larks.*
4. Stars **shine** *when it is dark.*
5. I **will remain** *if you will go.*
6. We **were delayed** *weeks.*
7. They **advanced,** *a road having been built.*
8. We **hurried** *to catch a train.*

In the second sentence, the verb is modified by an adverb, in the third by a phrase, in the fourth and fifth by clauses. The modifier *weeks* in the sixth is a noun used adverbially. The modifier in the seventh is a participial phrase in "absolute" construction. In the eighth sentence the verb is modified by an infinitive phrase.

Here are still other ways in which the bare predicate may be expanded:

1. We **gathered** *daisies.*
2. They **gave** *us shelter.*
3. This **is** *Cleveland.*
4. The rose **is** *red.*
5. They **found** *what they sought.*
6. To hesitate **is** *to lose everything.*
7. They **elected** *him president.*
8. I **saw** *him go.*

In the first sentence the verb has a direct object, in the second a direct object *shelter* and an indirect object *us*. In the third sentence the predicate contains a predicate noun, and in the fourth a predicate adjective. The verb in the

fifth has as object a noun clause; in the sixth we find an infinitive phrase serving like a predicate noun. The verb in the seventh takes two objects, and in the eighth the object is an infinitive clause.

EXERCISE 2

Pick out the verb which forms the simple predicate in each of the following sentences. Pick out the complete predicate. How many ways of expanding the simple predicate do you discover?

1. Clouds intervene. 2. We arose early. 3. May we go now? 4. Strike while the iron is hot. 5. Light gains make a heavy purse. 6. All is not gold that glitters. 7. A thing of beauty is a joy forever. 8. At night all cats are gray. 9. When the fox is asleep, nothing falls into his mouth. 10. Give us this day our daily bread. 11. We decided to go at once. 12. If wishes were horses, beggars could ride. 13. We asked what was the matter. 14. They sent him flowers. 15. We watch them repairing the road. 16. To see is not always to believe. 17. The sky is blue. 18. "What is the matter?" she cried. 19. I will ask to be excused at ten o'clock. 20. I'm going home now. 21. Who did you say he was? 22. Whom shall we ask to do it? 23. I saw it sailing through the air. 24. This is the rat that ate the malt that lay in the house that Jack built. 25. There being no objection, we crossed the field.

The **phrase** and the **clause** play so important a part in sentence-building that they call for careful attention. A clause, it should be remembered, is a group of words containing subject and predicate, and forming part of a sentence. A phrase is a group of related words without subject and predicate, forming part of a sentence. Both phrases and clauses are used like single words—nouns, adjectives, and adverbs.

Clauses are of three kinds, **noun** or **substantive, adjective,** and **adverbial,** according to the part they play in building

up the sentence. Under noun clauses may be classed the so-called infinitive clause.

1. Noun clause as subject: **That we should be tired** was certain.
2. Noun clause as object of verb: I do not know **where he has gone.**
3. Noun clause as object of preposition: We were content with **what was left.**
4. Adjective clause: The place **where they camped** was well shaded.
5. Adjective clause: The clerk **who served us** was polite.
6. Adverbial clause: We will go **if it is pleasant.**
7. Adverbial clause: We arose **when the signal was given.**
8. Adverbial clause: We went early **that we might be on time.**
9. Infinitive clause: I thought **him to be the ablest of all.**

Noun, adjective, adverbial, and infinitive clauses are classed as dependent. Notice that in the first sentence the noun clause is introduced by the subordinate conjunction *that*, in the second by the adverbial conjunction *where*. Adjective clauses are introduced by the pronouns *who*, *which*, and *that*, and by such adverbs as *when* and *where*. Adverbial clauses are introduced by adverbs or by subordinate conjunctions. A clause introduced by a relative pronoun, as in the fifth sentence, is called a **relative clause;** a clause introduced by *if* or some similar word is called a **conditional clause.**

EXERCISE 3

Pick out each dependent clause, tell what kind it is, and explain how it is used:

1. That they would win seemed probable. 2. Those who were late found little to eat. 3. The gymnasium, where the play was given, was tastefully decorated. 4. He said that all was well. 5. This is what we wished. 6. There were several reasons why we could not go. 7. This occurred after the storm was over. 8. It was probable that

he would come later. 9. He made the statement that all were happy. 10. You must go where he commands. 11. If you can, come Friday. 12. I saw him give her the flowers. 13. I believed this to be true. 14. That which you ask cannot be done. 15. We are pleased with what you have done. 16. That there should be no mistake, we did the example twice. 17. Can you tell me what a clause is? 18. "What is the difference between a phrase and a clause?" he asked.

Phrases are of three kinds: **prepositional, participial,** and **infinitive.** The **prepositional phrase** is used either like an adjective or like an adverb, modifying such words as adjectives and adverbs modify.

Adjective phrase: The way **of the transgressor** is hard.
Adverbial phrase: He pointed **with his cane.**

The **participial phrase** also is used both adjectively and adverbially. When used adverbially, it is in what is called the absolute construction.

Adjective use: **Entering the store,** we purchased supplies.
Adverbial use: **This having been done,** we felt secure.

The **infinitive phrase** is used adjectively, adverbially, and also substantively.

Adjective use: A desire **to do well** brought success.
Adverbial use: He hastened **to get some water.**
Substantive use: **To win the game fairly** was his desire.
Substantive use: There was no alternative but **to wait for the train.**

EXERCISE 4

Pick out each phrase, name it, and explain how it is used:

1. I do not recall the title of the book. 2. A hare is not caught by a drum. 3. Look not a gift-horse in the mouth. 4. Unto the pure, all things are pure. 5. By following directions, we found our way out. 6. A sparrow in the hand is better than a goose on the wing. 7. The proof of the pudding is in the eating. 8. The stream, winding

in and out, reaches the river. 9. All hope having been abandoned, we stopped rowing. 10. The snow, sweeping across the fields, piled high against the shack. 11. To win his consent required tact. 12. It is a pleasure to see you in such good spirits. 13. We all have sufficient strength to bear the misfortunes of others. 14. It is great folly to think of being wise alone. 15. There being nothing to detain us, we decided to start at once. 16. The last to leave the burning building was Raffles, carrying a very much frightened kitten in his arms.

17. And then there was a little isle
Which in my face did smile,
The only one in view;
A small green isle, it seemed no more,
Scarce broader than my dungeon door,
But in it there were three tall trees,
And o'er it blew the mountain breeze,
And by it there were waters flowing,
And on it there were young flowers growing
Of gentle breath and hue.—*Byron*

At this point it will be well to define once more the terms **simple, compound,** and **complex,** as applied to sentences.

A sentence is called **simple** when it contains but one subject and one predicate. The subject may be compound; the predicate may be compound. The verb may take an object. There may be modifiers—adjectives, adverbs, phrases, but not clauses. Here are examples:

Saturday came.

Saturday and Sunday came.

Saturday and Sunday came and went.

Having locked the door and placed the key under the door mat, Emily walked slowly down to the shore, launched her canoe, and paddled to the village to mail the important letter.

A sentence is called **complex** when it contains a principal or independent clause and one or more dependent clauses. The dependent element may be a noun clause serving as

subject or object; it may be an adjective or adverbial clause. Here are examples:

That he would approve was doubtful.
We hoped **that he would approve.**
We were content with **what we had.**
If it should rain, we may not go.
He is the one **who tends the goal.**
When he gives the signal, rush forward.

A sentence is called **compound** if it is made up of two or more sentences each of which might stand alone. The sentences compounded are joined by a coördinate conjunction. Some grammars class as compound all sentences containing two independent statements closely related in thought, even though not joined by a conjunction; for example: *We cannot wait longer; it is time for our train.* It is better, however, to treat such a combination as two separate sentences. When a coördinate conjunction joins sentences one or both of which are complex, the complete sentence is called **compound-complex.** Here are examples:

Compound: The band struck up a lively tune, and the little girls began to dance.

Compound-complex: Those who were tired remained behind; but we boys, unwilling to miss any of the fun, kept on.

Compound-complex: If they come, all is well; but if they fail us, we are lost.

EXERCISE 5

Tell what kind of sentence each of the following is. If it is simple, pick out the bare subject and the bare predicate; if complex, pick out first the principal clause, then the dependent clause or clauses; if compound, pick out the bare subject and the bare predicate of each coördinate member.

1. The vision disappeared. 2. He kept his shop and his shop kept him. 3. A valet, holding a torch in his hand, admitted him im-

mediately. 4. One trick he often tried with success. 5. A lie is contemptible chiefly because it is cowardly. 6. He wore a general's uniform and carried an overcoat across his arm. 7. Nearly all comfortable fortunes come from legitimate industry. 8. If a man could make a single rose, we should give him an empire; yet roses, and flowers no less beautiful, are scattered in profusion over the world, and no one regards them. 9. Know thyself. 10. What cannot be cured must be endured. 11. Carelessly, with a loose seat, the Emperor held up the reins in one hand, and with the other patted good-temperedly his horse's neck. 12. *Plunder* is a German word meaning originally *bedclothes* or *household stuff*. 13. One of them went upward through a tangled but living forest to lonely but healthy hills; the other went down to a swamp. 14. In a few hours the fire, having spread fiercely among the wooden buildings, communicated itself from one to another with frightful rapidity. 15. The harm that others do us is often less than that we do ourselves. 16. At this moment notice was brought the King that his infantry were retreating over the trenches, and also that his left wing, exposed to a severe fire from the enemy's cannon posted at the windmills, was beginning to give way.

EXERCISE 6

Analyze the following simple sentences, pointing out (1) *the complete subject,* (2) *the complete predicate,* (3) *the bare subject,* (4) *the modifiers of the bare subject,* (5) *the bare predicate* (6) *the object of the verb, if there be one,* (7) *the modifiers of the verb.*

1. Geography explains history. 2. Death lays his icy hands on kings. 3. Pippo picked up the box, opened it, and found a pretty purse wrapt in cotton. 4. At the foot of the garden were three pines with seats beneath them. 5. Read first the best books. 6. He was followed by a servant bearing a camp-stool. 7. Startled and humiliated, I tried to lose myself among the crowd. 8. There drove into the courtyard of his little house a carriage with seats for two, and four horses harnessed abreast. 9. This powdery fog was caused by the marching army, and hung over it like a cloud. 10. Then she began prowling about the great empty room. 11. There was a garden of some size behind the house, containing fruit trees. 12. He had

a sword by his side and pistols in his belt. 13. To reach the summit we climbed steadily two hours. 14. The best to be found were soon supplied. 15. To turn back was the only course open to us. 16. We gave him food and shelter. 17. This is the last sentence.

EXERCISE 7

In analyzing a compound sentence, point out first the coördinate members and tell how they are joined; then treat each member as if it were an independent sentence. In analyzing a complex sentence, point out first the principal member and then the subordinate; finally, analyze each member.

Analyze the following sentences:

1. Patience is bitter but its fruit is sweet. 2. In vain do you lead the ox to the water, if he is not thirsty. 3. A wise man thinks before he speaks, but a fool speaks and then thinks of what he has been saying. 4. The important thing for you is not how much you know but the quality of what you know. 5. "I certainly am not stupid," thought the messenger. 6. Son, the fire often burneth, but the flame ascendeth not without smoke. 7. He would bite their ears and they would scratch his nose. 8. He was singularly skilful in leaping nimbly from one horse to another without putting foot to ground. 9. While these thoughts were passing through his mind, he was feeling, half-mechanically, for his purse. 10. At length the lock yielded with a heavy grinding of its springs; and the door, a little obstinate itself, burst open with a cloud of dust. 11. At last the fateful morning dawned; but an impenetrable fog which spread over the plain delayed the attack till noon. 12. Quiet lanes in which, during early boyhood, I went with a companion trying to catch minnows with a hand-net in a clear little stream running by the hedge, have been transformed into straight roads between land-allotments, with scattered houses built by artisans. 13. It avails little to know what ought to be done, if you do not know how it is to be done. 14. I turned the little fellow over, and saw he was quite dead; the mastiff had taken him by the small of the back like a rat, and had broken it.

EXERCISE 8

Analyze the following sentences:

1. As soon as the house was full and the candles lighted, my old friend stood up and looked around with that pleasure which a mind seasoned with humanity naturally feels in itself at the sight of a multitude of people who seem pleased with one another and partake of the same enjoyment. 2. Many generations have come and gone since the little Mayflower lay rocking in yonder bay, with the Pilgrim mothers and sisters looking out wistfully over the then lonely waters, and the children, cooped up for many a weary week, asking when at last they should be put on shore. 3. It is a pleasing sight, of a Sunday morning, when the bell is sending its sober melody across the quiet fields, to behold the peasantry in their best finery, with ruddy faces and modest cheerfulness, thronging tranquilly along the green lanes to church; but it is still more pleasing to see them in the evening, gathered about their cottage doors and appearing to exult in the humble comforts and embellishments which their own hands have spread around them. 4. Hetty Sorrel often took the opportunity, when her aunt's back was turned, of looking at the pleasing reflection of herself in those polished surfaces, for the oak table was usually turned up like a screen, and was more for ornament than for use; and she could see herself sometimes in the great round pewter dishes that were ranged on the shelves above the long deal dinner-table, or in the hobs of the grate, which always shone like jasper.

Parsing a word means telling (1) what part of speech it is, (2) what inflected form it represents, (3) how it is used, (4) what rule it obeys. The things to be told of the different parts of speech are as follows:

Noun: Kind (common or proper), number, gender, case, how used, rule.

Pronoun: Kind (personal, relative, demonstrative, interrogative, or indefinite), antecedent if the pronoun is personal or relative, gender if it is a personal pronoun,

person if it is a personal pronoun, number, case, how used, rule.

Adjective: Kind (article, numeral, pronominal; common or proper), degree if the adjective can be compared, how used.

Verb: Kind (transitive or intransitive), conjugation (regular or irregular), principal parts, voice, mood, tense, person, number, rule.

Adverb: Kind (simple, conjunctive, expletive, responsive), degree if the adverb can be compared, how used.

Preposition: The word it governs, the words between which it shows relation.

Conjunction: Kind (coördinate or subordinate); the words, phrases or clauses it connects.

Interjection: Definition.

Infinitive or Participle: To what verb it belongs, voice, tense, how used.

The principal rules of syntax, as sentence construction is called, are the following:

I. The subject of a verb is in the nominative case.

II. A verb agrees with its subject in person and number.

III. A substantive, the object, direct or indirect, of a verb, is in the objective case.

IV. A predicate noun or pronoun agrees in case with the subject.

V. A word in apposition with another word agrees with it in case.

VI. A substantive governed by a preposition is in the objective case.

VII. A pronoun agrees with its antecedent in person, number, and gender.

VIII. A noun or pronoun independent by address is in the nominative case.

IX. A noun or pronoun in absolute construction is in the nominative case.

X. The subject of an infinitive is in the objective case.

EXERCISE 9

Analyze the following sentences and parse each word:

1. The moon was afloat
Like a golden boat
On the sea-blue depths of the sky
When the miller of Dee
With his children three
On his fat, red horse rode by.

2. Who lacks the art to shape his thought, I hold,
Were little poorer if he lacked the thought.—*Aldrich*

3. The evil that men do lives after them;
The good is oft interred with their bones.—*Shakespeare*

4. Errors, like straws, upon the surface flow;
He who would search for pearls must dive below.—*Dryden*

5. The stars look very cold about the sky,
And I have many miles on foot to fare.—*Keats*

6. I read whatever bards have sung
Of lands beyond the sea;
And the bright days when I was young
Come thronging back to me.—*Longfellow*

7. In Xanadu did Kubla Khan
A stately pleasure-dome decree
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.—*Coleridge*

8. In the moonlight the shepherds,
Soft lulled by the rills,
Lie wrapt in their blankets,
Asleep on the hills.—*Arnold*

9. Yonder in the heather there's a bed for sleeping,
Drink for one athirst, ripe blackberries to eat;
Yonder in the sun the merry hares go leaping,
And the pool is clear for travel-weary feet.—*Ada Smith*

10. The hare limped trembling through the frozen grass;
And silent was the flock in woolly fold;
Numb were the Beadsman's fingers while he told
His rosary, and while his frosted breath,
Like pious incense from a censer old,
Seemed taking flight for heaven, without a death,
Past the sweet Virgin's picture, while his prayer he saith.
—*Keats*

11. While you converse with lords and dukes,
I have their betters here—my books;
Fixed in an elbow-chair at ease,
I choose companions as I please.
I'd rather have one single shelf
Than all my friends, except yourself;
For, after all that can be said,
Our best acquaintances are the dead.—*Sheridan*

PART III

RHETORIC IN PRACTICE

CHAPTER XXIII

EXERCISES IN SENTENCE MUTATION

It is no small triumph to have absolutely mastered even a small part of the vast vocabulary found in the dictionary. It is a greater triumph to have so mastered grammar that speaking and writing correctly has become a habit. But far more than mere knowledge of dictionary and grammar goes to the making of neat, attractive sentences. The skilled writer knows how to gain force by making his statements brief and concise; how to gain clearness through expanding a sentence; how to avoid unpleasant sound-combinations or escape monotony of structure by shifting from clause to phrase, from phrase to adjective or adverb or noun. He knows when to combine several statements in a single sentence; when to cut up a long, intricate sentence into a number of short, simple ones. This he has learned through practice, just as you may learn it. But it is not an easy matter. Even after years of training, the careful writer finds that he must spend no little energy, when revising his work, in changing sentences this way and that to make them clear, forceful, harmonious.

EXERCISE 1

It matters little whether one writes *He lives in the house which stands on the corner*, *He lives in the house on the corner*, or *He lives in the corner house*. In meaning the three statements are identical. Yet in the first the word *house* is

modified by a clause of five words, in the second by a phrase of three words, in the third by the adjective *corner*.

Substitute, in the following sentences, briefer expressions for the italicized phrases, determining in each case whether anything is gained by the change:

1. He was a man *of courage*. 2. We acted *with deliberation*. 3. *In the morning* the air is sweet and pure. 4. His muscles are as strong as bands *of iron*. 5. He clung to his purpose *with tenacity*. 6. The house *of Mr. Jones* was struck by lightning. 7. He has the strength *of an ox*. 8. She wore a gown *of light blue*. 9. He turned the leaves *in a quiet manner*. 10. At last we were *out of danger*. 11. *As a consequence* we were obliged to return. 12. *In the mean time* Albert was hurrying toward town. 13. *In addition to this* it began to rain. 14. *In a short time* the sky was blue again. 15. The wanderings *of Ulysses* brought many adventures.

EXERCISE 2

Substitute phrases for single words italicized, determining in each case whether anything is gained:

1. The *cave's* entrance was *funnel-shaped*. 2. Away she sailed on *golden* wings. 3. The cane has an *ivory* head. 4. The *wide-mouthed* gentleman gave us a generous smile. 5. He died *poor*. 6. He plays *more skilfully* than the others. 7. Please go home *immediately*. 8. A *seven-gabled* house soon appeared. 9. *Instantly* the report of a musket was heard. 10. *Gradually* he crept nearer the sleeping sentinel. 11. The *royal* palace is well guarded. 12. Her cheeks are *rosy*. 13. He speaks *nervously*.

EXERCISE 3

Substitute simpler expressions—single words or phrases—for the words italicized, noting in each case whether anything is gained:

1. The man *who is poor* may not be to blame for his poverty. 2. Let *those who are to speak* come to the platform. 3. I think I know *what he intends to do*. 4. *What we ate* was well cooked. 5. Berries *that*

grow in the fields are smaller yet sweeter than berries *that are grown in gardens.* 6. I experienced a feeling of joy *that cannot be described.* 7. *When he returned,* he bought the store. 8. A lad *who seems stupid* may be a genius. 9. Boys *who grow up in the city* are often as strong as those *who live in the country.* 10. He is safest from danger *who is on his guard.* 11. He was admired by all *who lived in his time.* 12. *While this was going on,* the train had entered a tunnel. 13. She gave him *all that was left.* 14. I *made up my mind* to go. 15. It was merely *an unverified report.* 16. The tramp was given *two slices of bread with a layer of meat between.* 17. He was *by nature disposed to fight.*

EXERCISE 4

Infinitive and participial constructions are often convenient. Instead of *He came to the city that he might see the game,* we may write *He came to the city to see the game.* Instead of *When his task was completed, he went out to play,* we may substitute *Having completed his task, he went out to play.* For *Girls who whistle do not always meet bad ends,* we may substitute *Whistling girls do not always meet bad ends.*

Substitute infinitive and participial constructions wherever you can, in the following sentences, noting in each case whether anything is gained by the change:

1. When he had completed the regular course, he decided to remain two years more. 2. Soon we noticed a house that had seven gables. 3. Men who labor must have their recreation. 4. He strained every muscle, for he was determined to win. 5. If you turn to the north, you will see a mountain which rises abruptly from the plain. 6. He hoped to find his companion, so he turned back. 7. A tall pine crowns the bluff and seems to guard the bay. 8. The room is a spacious one which seats fifty pupils. 9. Then Sweet made a run, which tied the score. 10. The duke, who thought the fisherman was jesting, agreed that he would give one hundred lashes for the fish. 11. That he might be sure there was no mistake, he counted the pennies a second time. 12. Farmers who have produce that they wish to sell are among the first who arrive. 13. Another thing that should be guarded against

is hasty speech. 14. A troop of children ran at his heels and hooted after him and pointed at his gray beard. 15. He hoped that he would meet the other boys. 16. We came at length to the foot of the descent and stood together on the damp ground. 17. The new airship is another thing that is to be seen. 18. The count still had time left; so he made a fair copy of his two letters, which he gave to the bishop and entreated him to deliver them. 19. Then, from behind a distant hill, the noble sun rose up and drove the mists in phantom shapes before it and cleared the earth of their ghostly forms till darkness came again. 20. The milk arrived, and the child produced her little basket and selected its best fragments for her grandfather; and so they made a hearty meal. 21. It was a disastrous fire, and the loss proved to be over twenty thousand dollars.

EXERCISE 5

Make each of the following sentences either simple or complex, and note whether the change is an improvement:

1. I went to bed at half-past nine and it was still snowing. 2. He turned to close the door and I noticed that his hand trembled. 3. The guide walked ahead, and he pointed out the trail and warned us against hidden dangers. 4. I have a partner and he is your porter and he must receive his share of the reward. 5. I was sitting by the window and I happened to look up and I saw father coming through the gate. 6. We washed the dishes, then we swept the kitchen, and then we all went berrying. 7. He preceded me with the light and led me through the place I had already seen from without and took me into a small sitting room behind, and in this was another door opening into a kind of closet and in it I saw a little bed that a fairy might have slept in. 8. The gong sounded nine times, and so we all prepared for fire drill. 9. We again called Burt, but he did not answer, and so we started for home without him. 10. The wind swept on with its cloud of frost and the gust bore down the dry twigs and boughs and withered leaves and carried them away pell-mell. 11. Meanwhile the two gentlemen inside the coach were little disposed to sleep and the time was beguiled with conversation. 12. Lamb was a contemporary of Wordsworth and was born in London and his father was a clerk to Samuel Salt and was in poor circumstances.

EXERCISE 6

Combine each of the following groups of related assertions into a single sentence. Try to make the sentence either simple or complex.

1. Harry has been invited. Mary has been invited. Ellen has been invited.

2. A nobleman was to marry a princess. His servants were busy. They were preparing a wedding feast.

3. My den is in the attic. It is a large, airy room. There is little furniture in it. The walls are bare.

4. The boys had selected a site for the camp. This they had done before I had arrived. It was in a grove of pines. The pines bordered a beautiful sheet of water. This sheet of water is about three miles in circumference.

5. He gave her a ring. This, he said, the King had given him for saving his life.

6. The skipper was an old man. He liked to spin yarns. His face was brown and wrinkled.

7. John Bright became an excellent speaker. He also became an excellent writer. This he accomplished by studying the best English authors.

8. The Richard had forty guns. Six of them were eighteen-pounders. The rest were twelve-, nine-, and six-pounders.

9. Her eyes are gray. They reveal her character. They are fearless.

10. Morning came. John arose early. He breakfasted hastily. He did not stop to light the fire. He paddled across the lake. He hoped to find his companion. This companion he had lost the day before.

11. A stranger climbed the glade. This he did as the minstrel finished his song. The glade led to the cave. The stranger was dressed in a hunting suit of Lincoln green.

EXERCISE 7

When reciting a lesson or telling a story, the temptation is strong to link together assertion after assertion by means of the conjunction *and*, making of an extended narrative a

single, many-jointed sentence. The *and*, no doubt, serves as a kind of easy-chair for the mind, giving it a little rest between exertions. But the effect upon the listener is unpleasant; he does not enjoy a succession of *ands*. One way of getting rid of the conjunction, when revising a composition, is simply to omit it; for frequently it is of no value. Sometimes a compound sentence, the clauses of which are joined by *and*, may be turned into a simple sentence or a complex by substituting a phrase for a clause or a dependent clause for a principal. Instead of *The birds were badly frightened and they soon abandoned their nest*, there may be substituted *The birds, badly frightened, soon abandoned their nest.* For *We reached Portland in the morning and there we took the steamer for Boothbay*, we may write *In the morning we reached Portland, where we took the steamer for Boothbay.*

Rewrite the following, avoiding the conjunction and:

1. I looked down and I saw footprints. 2. The odor is faint and it recalls that of sweet violets. 3. We pushed on and soon we emerged into a stumpy field, and this field was at the head of a deep valley. 4. We started south and we made Goodwin park our objective point. 5. In the gymnasium contests we played an important part and we covered ourselves with glory. 6. Ellen suspected Red Murdock and sent Allan to learn from him his purpose in bringing Fitz James to the cave. 7. He sprang to his feet and demanded his name. 8. Of a warm thawy day in February the snow is suddenly covered with myriads of snow-fleas, and these look like black, new powder just spilt there. 9. Swift was born in Dublin in 1667, and was one of the greatest of English satirists. 10. Boswell was a Scotch lawyer and a great admirer of Samuel Johnson. 11. Wright Lorimer played the part of David, and he is the author of the play. 12. At length the trail became clearer and brought them to the end of the woods and into a public road. 13. The tennis court was very soft, and so we gave it a top-dressing of clay and wet it thoroughly and then rolled it, and this treatment made it quite smooth and hard.

EXERCISE 8

Improve the following by removing and *whenever possible, making two or more sentences of one when it seems best:*

1. I started to wheel round the square, and to do so I went down Court street and turned up Main, and just as I turned the corner I felt something strike me, and it was the shaft of an express wagon.

2. As we were walking up the street, we met Tom, and he suggested that we go down to the river and see the boat come in; and so down we went and arrived just in time to see her come up to the wharf, and much to our surprise we found Uncle Harry there waiting for a friend.

3. Passing up the side street we came to the main thoroughfare, and there we saw many stores, and I suggested to my friend that we do a little shopping, for I needed several things, and she agreed that this was a good plan, and so we entered one of the larger establishments.

4. This Circe was a sorceress, and she had a son who also had magic powers, and he could turn the head of one who drank of his liquor into the head of a wild beast, and he was roaming about in the woods through which the three children must pass.

5. Sabrina threw herself into a stream, and the sea nymphs caught her and carried her to their beautiful palace, and there they revived her and changed her into a nymph, and she became the guardian spirit of the river Severn, and, because of her own early misfortune, she was always kind to innocent maidens in distress.

6. The storm had raged for full three hours; and the lightning had grown fainter and less frequent; and the thunder, from seeming to roll and break above their heads, had gradually died away into a deep, hoarse distance; and still the game went on, and still the anxious child was quite forgotten.

7. To be sure, it was a beautiful little cottage with a thatched roof and little spires at the gable-ends, and pieces of stained glass in some of the windows, almost as large as pocketbooks; and on one side of the house was a little stable, just the size for the pony, with a little room over it, just the size for Kit; and white curtains were fluttering, and birds, in cages that looked as bright as if they were made of gold, were singing at the windows; and the garden was bright with flowers in full bloom, which shed a sweet odor all around, and had an elegant

and charming appearance; and everything, within the house and without, seemed to be the perfection of neatness and order; and in the garden there was not a weed to be seen, and to judge from some dapper gardening tools, a basket, and a pair of gloves which were lying in one of the walks, old Mr. Garland had been at work in it that very morning.

EXERCISE 9

Combine each of the following groups of related assertions into a single sentence. Avoid the compound sentence, so far as possible. Be careful to arrange the statements in the best order. Give prominence to whatever seems to deserve prominence, subordinating statements of minor importance.

1. He lives in a cabin. The cabin stands near a spring. It is at this spring that the campers get their water. He lives alone. The cabin is built of logs. It is thatched with boughs.

2. He hunted for the ring in the cottage. He hunted for it in the garden. The ring was a valuable one. The princess had lost the ring. The search was in vain.

3. The house stands half-way down a by-street. It has seven acutely peaked gables. It has a huge, clustered chimney. It is a rusty, wooden house. The by-street is in one of our New England towns. The gables face toward various points of the compass.

4. Phœbe threw down a whole handful of pennies. The monkey picked them up. This he did with joyless eagerness. He handed them to the Italian for safe keeping. Immediately he recommenced a series of pantomimic petitions for more.

5. Hepzibah grew deadly white. She staggered toward Phœbe. She let her head fall on the young girl's shoulder. This she did as soon as the Judge had disappeared.

6. Two ladies stop before one of the shop windows. They appear to be mother and daughter. They talk excitedly about the Christmas display.

7. The sumac presents in early spring a mere fuzzy knot. From this knot, by and by, emerges a soft, furry kitten's paw. John Burroughs writes this. The paw is tawny-colored.

8. He seized upon Ivanhoe. This he did with as much ease as the Templar had shown in carrying off Rebecca. He rushed with him to

the postern. He again entered the castle. This he did after delivering his burden to the care of two yeomen. He entered the castle to assist in the rescue of the other prisoners.

9. The man had no covering for his head. His head was defended by his own thick hair. This hair was matted and twisted together. It was scorched by the sun. It was a rusty red in color. It formed a contrast with the beard on his cheeks. The beard was overgrown.

EXERCISE 10

When reading a story, we very much prefer to find given the exact words of the characters, not merely a general report of what they say to one another. Yet when asked to tell a story, the young writer seems afraid to use quotation marks, afraid to introduce a little conversation now and then. Perhaps that is one reason why his narratives sometimes fail to interest.

Rewrite the following, substituting direct for indirect discourse:

1. He asked the lad his name, and the boy replied that his name was Miltiades but that he was called Ti for short. 2. Phœbe asked her cousin Hepzibah if she had just spoken to her, and Hepzibah replied that she had not. 3. Astonished at the sight of a strange soldier descending steed in hand, from that solitary mountain, the corporal stepped forth and challenged him. He asked who went there. The soldier replied that it was a friend. Then the corporal asked who and what he was. Thereupon he was answered that he was a poor soldier just from the wars, with a cracked crown and an empty purse for reward. 4. A poor man and his wife were at supper one day. Opposite him was a small piece of cheese, and opposite her a bit of stale bread; they had nothing else to eat. The wife exclaimed that she wished a kind fairy would help them. He replied that all the fairies were dead, long since. At that moment a fairy popped her head down the chimney and said, addressing them as good people, that they might have three wishes. Then she disappeared. They were delighted and began wondering what to choose. The wife asked her husband if they should wish for a castle; whereupon he enquired what they could do with a castle, and added that the neighbors would be afraid of her if

they were so grand. As for him, he would have a good black pudding. Hardly had he spoken when the pudding came down the chimney. The wife, very angry when she saw that the first wish had been wasted, called her husband a fool and wished that the pudding might stick to his nose. Hardly had she spoken, when the pudding rose from the dish, hit him on the nose, and stuck firmly to it. With an exclamation of despair he asked what he should do, at the same time tugging at it. The wife told him not to trouble himself for she would pull the pudding away. But though they wearied themselves in their attempts, it remained firm. The wife was giving herself up to despair, the man bewailing himself, when they suddenly thought of the third wish. So they cried out to the fairy that she would grant as their last wish, that the pudding might come off. At once the pudding threw itself into the dish. Thereupon the husband suggested that without more ado they seat themselves at the table and eat the pudding, which they accordingly did.

EXERCISE 11

Recast the following sentences, avoiding unpleasant word and sound repetition:

1. At first it *only* sprinkled and we thought it was *only* a passing shower. 2. His *expression expressed* his ever varying emotions. 3. He attended *school* at the Hillhouse *school*. 4. After my long tramp I felt so *tired* that I *retired* early. 5. The *day* was spent very quietly, but we decided that it had been a very happy *day*. 6. Winter is *here*, and with it the fireside tales that we all like to *hear*. 7. It was not *just* to give all the reward to Henry *just* because he arrived first, for the others worked *just* as hard. 8. The cheering from the other *side* at length *subsided*. 9. He is a tall *man* but *manages* to carry himself erect. 10. *There* were a few houses near *there*. 11. *One* of his stories that interested us greatly was *one* that told how he nearly lost *one* of his dogs. 12. *About thirty* boys left the building *about* two-*thirty*. 13. To *anyone* who enjoys *outdoor* life is there *anything* so enjoyable as camping *out?* 14. As the sun grew still warmer, he took *off* the rest of his clothes and bathed in a brook to cool *off*. 15. Now he has broken *off* a stick for little Mary, and *off* they scamper. 16. What with parties and other good *times*, there was not much *time* left for homesickness. 17. He *soon* became interested in this field of work and *soon*

drifted from politics to literature. 18. Ice *could be seen* on most store windows, so that very little *could be seen* of what was within. 19. The wind grew colder and colder; *but* the man would not take off his coat *but* buttoned it closer about him. 20. The sun is sinking, and there is a glorious *flood* of pink light *flooding* the distant mountains. 21. We were out, one day, in our *sailing* canoe, the Red Wing, when suddenly the *sail* began to flutter. 22. He was so *weak* that he remained in bed a *week*. 23. I *recalled* that I was expected to chop *up* some kindlings, carry *up* some coal, start *up* a fire, call *up* the grocer, feed the cat, and, last but not least, feed myself. 24. The teacher sat in an odd-*looking* chair, which *looked* as though some child had made it. 25. In a modern factory everything is *separated* into *departments*, each *department separate* from the others, yet all linked together. 26. We started for *home* late in the afternoon, intending to go *home* by *crossing* the river; but there was only a cable ferry to take us *across*, so we decided to go *home* by the same route we had come. 27. There are drawbacks to all *attempts* to earn money to pay for a *person's* education; for example, *a person* is often *tempted* to *attempt* too much.

EXERCISE 12

Recast the following with a view to avoiding unpleasant word and sound repetition:

1. *One* by *one* the girls walked away. *One* could see them strolling about.

2. *There* is a large *pond there*. We walked round the *pond* and up the hill on the west side of the *pond*.

3. The first thing I *noticed* as I sat *down* before the window to take *down notes* was the *red* sky in the north-east. It was very dark *red* near the horizon, but *grew* into a pale *blue* after reaching far up.

4. Pushing other things aside, I came to an *old chest* standing grim and silent, and thickly covered with dust. A moment's thought told me that it was the *old chest* containing the toys of my childhood days.

5. The *house* where I was staying stood quite a distance from the road. The *house* was old fashioned, with long, wide verandas.

6. Whether one looks toward a *distant city* at sunrise, mid-day, sunset, twilight, or midnight, it is ever an object of fascination. At a *distance* of seven or eight miles a *distant city's* spires, tall buildings,

and factory chimneys can be seen beneath thin trails of wind-blown smoke.

7. After walking *quite* a distance we found a *grapevine* with *quite* a good many clusters of *grapes* on it. After we had eaten *quite* a few we began to fill our pails with the *grapes*.

8. *All* this time Philip kept himself under restraint. *Al*though again and again the Plymouth people suspected him of plotting against them, he *al*ways succeeded in convincing them that *all* their suspicions were unfounded. On being *called* to trial in 1671, he even agreed to give up to the whites *all* his firearms, *but* "*all*" in this case meant *but* seventy muskets.

9. The nobleman, seeing that he could not make the fisherman change his price, *said*, "Well, I must have the fish." Then he called a servant and *said*, "Give this man thirty lashes, but lay them on lightly." When the fifteenth lash had been given, the fisherman *said*, "Stop! I have a partner. He must have his share." The nobleman then *said*, "What! are there two such madmen?"

CHAPTER XXIV

CLEARNESS THROUGH PUNCTUATION

EVERY lady in this land
Hath twenty nails upon each hand
Five and twenty on hands and feet
And this is true without conceit

These familiar lines from an old manual of punctuation* serve admirably to show that commas and other points are as necessary to the written or printed page as are pauses, gestures, facial expression, and voice emphasis in conversation. Punctuation marks help the reader to see at a glance what words should be taken together; they point out relationship. Often the entire meaning of a sentence is controlled by a single mark. "I lost the German patent on the carbon telephone," Mr. Edison recently confessed, "through the insertion of a comma which entirely changed the interpretation of the patent."

The rules for punctuation are not vague; on the contrary, they are quite definite. It is indeed true that no two writers punctuate precisely alike; but a careful examination of our best magazines, or of the works of our best modern authors, shows quite conclusively that the more important rules are well established. And the rules are not difficult to understand, though they cannot be mastered in a day. We shall examine them one at a time; but it will be well to begin with a few hints general in character.

1. Before attempting to punctuate a sentence, be sure

* Wilson's *Treatise on Punctuation*

that it is properly constructed; for if it is a bungling affair, clumsily put together, no amount of "pointing" will make it much better.

2. Use points sparingly. A sentence bristling with commas and semicolons is more confusing than if not punctuated at all. Before inserting a mark, make sure that it is needed.

3. Remember that punctuation has little to do with reading-pauses. Frequently, it is true, a reader does pause where a comma or a semicolon is found, but not always. On the other hand, he may pause where there is no punctuation mark.

4. Avoid placing a mark of any kind between such parts of a sentence as are closely related and are in their natural grammatical sequence. For example, avoid separating a subject from its predicate, a verb from its object, an adjective from the noun it modifies. Occasionally, it is true, the subject of a sentence may be so long and complex that a comma is needed to show where it ends and the predicate begins; but such cases are rare.

5. While it is an excellent plan to memorize a few rules thoroughly, no amount of memorizing will supply the place of thinking. It takes brains to punctuate.

THE PERIOD

I. The period is used after a complete declarative or imperative sentence.

Another way of stating the rule is this: *The period is used after every complete sentence which does not require an interrogation or exclamation point.* In either form the rule is sufficiently clear; yet it is commonly disregarded. This is due mainly to carelessness, yet in part to an inability to see

at a glance where a grammatical sentence ends. Notice the following, taken from school compositions:

1. They came from all directions. Some from upstairs, some from downstairs, some from neighboring rooms.
2. We made Charles captain. He being by far our best player.
3. He was told to keep himself tidy; but by the time the company had arrived you should have seen him. Covered with mud from head to foot.
4. Then suddenly, changing her mind, she snatched the diamonds and threw them into the river. Where they remain to this day.
5. Then he sang of the downfall of Darius. How, deserted by his friends, he had fallen from his high place.
6. My eye then strayed to the corners of the room, the first was occupied by an armchair, the second by a book case.
7. One picture in particular held my attention, it was of the Boston American team.

The first five examples represent cases where parts of sentences have been treated as if they were complete sentences. That they are but parts is seen at a glance when they are viewed separately:

1. Some from upstairs, some from down stairs, some from neighboring rooms
2. He being by far our best player
3. Covered with mud from head to foot
4. Where they remain to this day
5. How, deserted by his friends, he had fallen from his high place

Even without a knowledge of grammar, we should be able to see that these five are but fragments, meaningless in themselves. The remaining examples represent an opposite condition: grammatically complete sentences run together. When we separate them, we find that each has its subject and its predicate, a full sentence equipment:

6. My eye then strayed to the corners of the room.
6. The first was occupied by an armchair, the second by a book case.

7. One picture in particular held my attention.
7. It was of the Boston American team.

II. The period is used after abbreviations.

Although the device does not, strictly speaking, come under the head of punctuation, it will be well at this point to call attention to the fact that a succession of periods—three or four—is used to indicate the omission of words, thus: "*Sometimes the conqueror communicates his speech to the conquered; at other times . . . the victors adopt the language of those whom they have subdued.*" Turning to the passage from which this sentence is taken, we find that the omitted words are these: *as with the Normans.*

EXERCISE 1

Criticise the punctuation of the following sentences. Explain the grammatical construction of each word italicized.

1. Please excuse Rosella from reciting today, because of illness, *she* was unable to prepare her lesson. 2. The trees seemed to be dressed in their brightest colors. *Some* with their foliage a brilliant red, others a golden yellow. 3. The following morning the eight-forty-five stopped at Woodville only long enough to take on one passenger. The *man* with the checked suit, long overcoat, and felt hat. 4. What we noticed chiefly was the discipline, not a *child* whispered, *all* paid strict attention. 5. The boarding houses are of different grades. Each *person* patronizing whichever one suits his purse. 6. In the autumn of 1837 the building was completed, *it* was four stories high and would accommodate eighty students. 7. On a slight rise of ground stood Napoleon. *Feet* apart, head thrust forward, hands clasped behind his back. 8. Suddenly he was startled by a slight knock, *hastily* putting on his coat, *he* turned the knob and opened the door. 9. On Tuesday it rained, on Wednesday it rained, on Thursday it rained. *Which* you must admit was pretty discouraging. 10. At Pegville we shipped our packs by parcels post, for they had grown heavier and heavier with every mile, and left Tom, who had

decided to take the stage. *He* being of the opinion that walking when completely fagged is no pleasure. 11. Mr. Snow is a tall man, but carries himself erect, *he* has square shoulders and a clear, pleasing countenance. 12. The window displayed many toys. *Such* as wooden animals, clock-work carts, and building blocks.

THE COMMA

III. The comma is used to separate the terms of a series.

The important thing to remember in connection with this rule is that the terms separated must be in what may be called parallel construction. The series may consist of several nouns all subjects of the same verb, several verbs having the same subject, several modifiers (adjectives, adverbs, phrases, or clauses) modifying the same word. It may consist of the clauses of a compound sentence, and occasionally of a number of short, closely related independent statements. Here are illustrations:

1. Morning, afternoon, and evening slipped away.
2. I arose softly, slipped on my clothes, and opened the door suddenly.
3. Its chief feature was a long, clear, high note.
4. I came, I saw, I conquered.

In the first illustration *morning*, *afternoon*, and *evening*, the three terms forming the series, are in parallel construction in that each is the subject of the verb *slipped*. In the second illustration the three verbs with their modifiers are in parallel construction, each having as its subject the pronoun *I*. The three adjectives in the third illustration form a series, for all are modifiers of the same noun, *note*. The fourth sentence is made up of three independent statements, short, closely related.

When conjunctions connect the terms of a series, commas are not, as a rule, required. For example, we write *It rained*

and hailed and snowed, not *It rained, and hailed, and snowed.* If, however, only the last two terms are joined by a conjunction, the comma is used regardless of the conjunction. *Morning, afternoon, and evening slipped away* is correct, not *Morning, afternoon and evening slipped away.* But to omit the comma before the conjunction cannot be considered a serious error; for though it is commonly retained by careful writers, a small but respectable minority omit it. Usage is divided.

EXERCISE 2

Pick out the terms in each series and show that they are in parallel construction. Punctuate the sentences.

1. Byron Coleridge Shelley and Keats are English poets. 2. The four seasons of the year are spring summer autumn winter. 3. Tired discouraged ready to give way to despair by mere chance he found a way out of the difficulty. 4. They kept up the Christmas carol sent true-love-knots on Valentine's morning ate pan-cakes on Shrove-tide showed their wit on the first of April and religiously cracked nuts on Michaelmas eve. 5. Reading maketh a full man conference a ready man and writing an exact man. 6. Brighter better and cheaper than the whale oil lamps and candles of our great-grandfathers though they may be, in color our artificial lights are much the same. 7. That he could not reason that he had no wit no humor no eloquence is apparent from his writings. 8. There was a sloping lawn a fine stream at the foot of it and a tract of park beyond. 9. God can change the lowest to the highest abase the proud and raise the humble. 10. The anger of the best man lasts an instant of the mediocre man six hours of the common man a day and a night and the rascal will never get rid of it.

11. The days are cold the nights are long
The north wind sings a doleful song.

12. Ring out wild bells to the wild sky
The flying cloud the frosty night.

IV. The comma is used to set off a dependent clause standing first in a sentence.

Sometimes, it is true, a sentence may be perfectly clear even though this rule is disregarded; yet so frequently is the comma an aid to rapid reading that the inexperienced writer will do well to form the habit of always setting off the dependent clause when it stands first. An exception to the rule is occasionally found in the sentence which begins with a noun clause serving as subject. To use a comma after such a clause might mean separating the subject from the predicate. Notice that the rule has to do with clauses. Seldom is it necessary to set off a phrase standing first in a sentence, unless it contains a verbal or ends with a preposition. Occasionally it becomes necessary to set off an introductory adverb or one that is used independently. No rule can be framed to cover all cases, but the underlying principle is clear. When the comma is really needed to show at a glance where the principal or independent element begins, it should be used. Here are examples:

1. As I rounded an elbow in the stream, a black eagle sprang from the tip of a dead tree.
2. If you wish to reach the highest, begin at the lowest.
3. While we were eating, one of our companions stood guard.
4. Arriving in the city about seven, we drove to the nearest hotel.
5. In the beginning God created the heavens and the earth.
6. After all, the good is the right thing.
7. Yes, it rained hard.

Perhaps the first sentence would be equally clear without punctuation, yet it is probable that the comma is of slight service in heralding the principal statement. In the second, since *highest* is ordinarily an adjective, the reader naturally expects a noun to follow it; but the comma announces that the dependent clause is at an end; what follows will be the

independent element. In the third, since *eating* may take an object, *one of our companions* would be in danger were he not guarded by the comma. The comma in the fourth sentence is of distinct advantage, since without it one could not tell with certainty whether *about seven* modified the participle *arriving* or the verb *drove*. The fifth sentence, beginning with a prepositional phrase, is clear without punctuation; but not so the sixth, which, for a moment, might prove puzzling were the comma omitted. *Yes* and *no*, standing first, are always set off.

EXERCISE 3

Keeping in mind Rule IV, punctuate such of the following sentences as you think require punctuation. Pick out, in each sentence, the principal or independent statement. Tell, concerning each group of words set off, whether it is a phrase or a clause.

1. As soon as he had left Portia sent a messenger to Padua. 2. If he fails you let me know at once. 3. In the confusion that followed Ben Jones was forgotten. 4. Crossing the river by the new stone bridge we were soon in the heart of the city. 5. Admitting all that you say we feel nevertheless that the wrong was unintentional. 6. Soon after the workman came to repair the damage. 7. In the center of the road stood an enormous tulip tree which towered like a giant above all other trees of the neighborhood. 8. When the fish is nibbling the float goes under the surface of the water. 9. After the bottom was nailed on the boards were cut off even with the sides. 10. In the meanwhile Sir Lancelot of the Lake still lay asleep under the apple-tree. 11. While a thousand candle-power firefly flitting up and down a street would be cheaper than an equivalent number of electric lights the insect would not be a complete success. 12. By the way the mail arrives at four.

V. The comma is used to set off a non-restrictive phrase or clause.

A clause is restrictive when it narrows or closely defines

what it modifies; or when it picks out one thing from among several, as when we point to an object and say *I mean that one*. Here are examples of restrictive clauses:

1. He *who strives* should win.
2. The station *which Nelson had chosen* was fifty miles away.
3. We knew very well a place *where arbutus grew in abundance.*

In the first sentence the clause *who strives* restricts or narrows the assertion. Not everyone should win, but merely *he who strives*. Drop the clause, and the meaning of the sentence changes. In the second sentence the clause *which Nelson had chosen* excludes all stations except one; it picks out one from among many. In the third, *where arbutus grows in abundance* picks out a particular place, distinguishing it from all others; omit the clause, and the sentence loses its meaning. A restrictive clause, then, is of vital importance; it often controls the meaning of a sentence. It modifies or limits closely, like an adjective or adverb. It should not, therefore, be separated by a comma from that which it modifies. And what is true of restrictive clauses is also true of restrictive phrases.

Now let us examine a few non-restrictive clauses.

1. John, *who has done better than the others*, should win.
2. Nelson's station, *which was fifty miles away*, had not been discovered.
3. To reach my grandfather's mountain pasture, *where we hoped to find arbutus in abundance*, we followed the course of a noisy brook.

Notice that in each of these sentences the clause set off is not restrictive; it does not narrow the assertion, does not pick out one object from among several. It is not so vital but that it might be omitted; at least, the sentence in which it stands would mean something even though the clause were removed. What the non-restrictive clause

tells is something additional, explanatory or incidental. It is like a parenthetical remark. Here are additional examples:

1. (Non-restrictive) While the horns are covered with velvet, *which lasts with the red deer about twelve weeks*, they are extremely sensitive to blows.

2. (Restrictive) Have those *whom I told to do the deed* returned?

3. (Restrictive) The greatest man is he *who does not lose his child's heart.*

4. (Non-restrictive) The storm, *which by noon had spent its fury*, entirely disappeared before dusk.

EXERCISE 4

Keeping in mind Rule V, punctuate such of the following sentences as you think require punctuation:

1. Mr. Cavendish whom you met yesterday sails for Southampton Monday. 2. Ye who hear my voice attend my words. 3. That style is best which needs the fewest sign-posts to its sentences. 4. Comus offers her the glass which she refuses. 5. The name Roundhead was given the Puritans who wore their hair cropped close. 6. Perhaps the greatest of American authors is Hawthorne whose works we have in our library. 7. He who runs may read. 8. Chittenden where the horses were changed and we had our lunch is a little village half-way up the mountain. 9. At five o'clock when the gong sounded he said we might go. 10. He said we might go when the gong sounded. 11. In business offices where the phonograph is used there is no need of a stenographer. 12. Staying at home because you cannot go is not like staying at home when you do not care to go. 13. Give this to the girl having the highest mark in Latin. 14. Teddy having no more papers to sell went home. 15. My father who is an enthusiastic fisherman and enjoys following a stream for hours sees no fun whatever in hunting. 16. This task because it involved hard work he declined to do. 17. Mary wanted a hat like Emily's. 18. Mary's hat like Emily's was trimmed with blue. 19. He was a man free from all perfidy. 20. Read carefully what you have written to make sure that everything is clear. 21. Gregory is a little village situated at

the northern extremity of the lake. 22. Gregory situated at the northern extremity of the lake is a little village.

VI. The comma is used to set off words or word-groups when they interrupt the thought or the grammatical sequence.

This rule, necessarily vague and covering many cases, should not be followed blindly; judgment must be exercised. Some interruptions are so slight that they do not call for punctuation; others need careful attention. The interruption may be caused by words coming between subject and predicate, or between a verb and its complement. It may consist of a word or words independent by address, or a word or phrase in apposition, an absolute phrase, or an explanatory phrase interrupting a clause. Among brief expressions often, though not always, used parenthetically, are *too, also, moreover, indeed, namely, again, no doubt, in short, of course, consequently, for instance, so to speak, in truth.* Here are examples illustrating the rule. Notice that it takes two commas to set off a parenthetical expression.

1. I think, *sir*, that we have met before.
2. Sport, *the shepherd's collie*, drives the sheep down the lane.
3. "This," *he said*, "is where I live."
4. After our late supper, *the camp fire having been carefully extinguished*, we prepared for bed.
5. Grendel's mother, *however*, sought revenge.
6. When we had, *for the time being*, done all that we could, we hastened home.
7. I need, *for a purpose to be explained later*, two teacups and three forks.
8. Yoke pond, *I am inclined to think*, is my favorite vacation spot.

EXERCISE 5

Pick out the expressions which seem to you to interrupt the thought or the grammatical order sufficiently to warrant

setting off. Punctuate, remembering that usually it takes two commas to set off an expression.

1. Finally his chair being deep and softly cushioned Clifford fell asleep. 2. Today October twenty-first I found the air in the bushy fields and lanes under the woods loaded with the perfume of the witch-hazel writes John Burroughs. 3. Dickens author of *David Copperfield* was born in 1812. 4. Their best player you will recall was absent. 5. He did not like the Puritans scorn all pleasure. 6. Run child and tell your mother. 7. It does not appear that these two men the most eminent writer of the generation which was going out and the most eminent writer of the generation which was coming in ever saw each other. 8. I come from the Westfield New Jersey high school. 9. He could not have escaped of course had it not been dark. 10. The greatest of faults some one has said is to be conscious of none.

VII. A comma is sometimes necessary before the conjunctions *and, but, for, or, nor, as,* and *because,* to make the meaning clearer.

Perhaps the reason for this vaguely stated rule will be more apparent after a few illustrations have been examined.

1. He wears a dark blue Russian blouse trimmed with gilt buttons, and dark blue knickerbockers.

2. She was not very tall, and slenderly built.

3. They were looking for someone who wanted a carriage, or a trunk carried to the depot.

4. He liked none, but the first and the last of the songs pleased me very much.

5. He ran as fast as he could, for the boat left promptly at five.

6. He went disguised, as the king had requested.

7. The gates of heaven are so easily found when we are little, and they are always standing open to let children wander in.

These seven sentences, as punctuated, are perfectly clear. But let us see the effect of removing the commas. If the comma were removed from the first, the hasty reader might, for an instant, wonder how a Russian blouse could

be *trimmed with gilt buttons and dark blue knickerbockers.* The comma keeps the word *trimmed* from carrying too far. Similarly, in the second sentence, the comma prevents the adverb *not* from modifying *slenderly.* With the comma retained, *she* is *slenderly built;* with the comma omitted, *not slenderly built.* The third sentence might cause a smile, were it not for punctuation; for it is the comma alone that tells us that *carried* does not modify *carriage.* In all three sentences the comma serves to separate words which, because they are near each other, seem to belong together, whereas they are not related. In the fourth and fifth sentences we find the comma serving usefully to prevent the reader from mistaking conjunctions for prepositions, *but* sometimes meaning *except,* and *for* sometimes meaning *toward.* The comma makes it impossible to read *He ran as fast as he could for the boat,* or *He liked none but the first and the last of the songs.* Similarly, in the sixth, it prevents the reader from thinking, for an instant, that the one disguised was *disguised as the king.* The seventh sentence would be reasonably clear even without the comma. Yet since *and* sometimes connects single words and sometimes clauses, the comma is of some service, for it heralds, or announces, a clause. From these examples, and indeed from the examples found under previous rules, we are right in concluding that one of the main uses of the comma is to keep terms separate which are not closely related to one another.

EXERCISE 6

Keeping in mind Rule VII, punctuate such of the following as you think require punctuation:

1. Within the cave are bowls and jars of stone and here bees hive their honey. 2. A suit of mourning has transformed my coquette into a prude and a new set of ribbons has given her younger sister

more than natural vivacity. 3. He ran and jumped into the stream. 4. Neither half-back nor full-back could overtake him. 5. Wind and rain and frost have stormed those walls in vain. 6. So spake she nor did the father of gods and men disregard her. 7. The ancestors of the Normans came from Norway Sweden and Denmark and they are often called Northmen. 8. It was no use to argue the point for she had a very small head. 9. He may be all this yet let us save his life. 10. The pleasantest things in the world are pleasant thoughts and the great art in life is to have as many of them as possible. 11. At that instant I saw a ghost or what appeared to be a ghost gliding through the ruins. 12. He was sent as a duly appointed agent of the firm authorized to make contracts. 13. He did not have an agreeable time as you may easily imagine from what I have told you. 14. He resigned because the position was one that he could not fill acceptably. 15. This must be true because the axiom states that things equal to the same thing equal each other.

VIII. The comma is sometimes used to indicate the omission of a word or word group.

An example of the application of this rule is found in the familiar line

To err is human; to forgive, divine,

where the comma after *forgive* indicates the omission of *is*. It would be a mistake, however, to think it necessary that all omissions should be thus indicated. Our oral and written speech is full of "short cuts" so familiar that they do not need pointing out.

IX. The comma is used before a brief quotation.

This rule is so simple that it hardly requires an illustration, yet here is one: *Mr. Brown then said, "The weak must help the strong."* Notice that the rule does not apply to indirect quotations. It is correct to write *He replied, "I will come tomorrow;"* it is correct to write *He replied that he would come tomorrow;* but it is incorrect to write *He replied, that he would come to morrow.*

A second incorrect use of the comma is found in this sentence: *On the shelf were, "Pickwick Papers" and other works by Dickens.* The sentence should read as follows: *On the shelf were "Pickwick Papers" and other works by Dickens;* for in this case the quotation marks are used merely to set off a title, not to indicate a quotation.

THE SEMICOLON

X. The semicolon is used to separate independent sentences so closely related in thought that it is undesirable to separate them with a period. Used in this way, the semicolon resembles a weak period.

One often reads page after page of a well-written book without finding a single semicolon. When a semicolon is found, it is usually in a long, complicated sentence which might well be recast in simpler form; or in a very short, pithy sentence—an epigram, for example—such as is seldom used in plain composition. The young writer is advised to make his sentences so simple that the semicolon will seldom be needed. Always, when hesitating between using a period and using a semicolon, it is well to choose the period. Yet that the point is a convenient one, if not quite indispensable, is shown by the following examples:

1. You can hold a firefly in your hand; you can boil water with an incandescent lamp.

2. Idleness is emptiness; the tree in which the sap is stagnant remains fruitless.

3. One goes to the right, the other to the left; both are wrong, but in different directions.

4. Evil manners soil a fine dress more than mud; good manners by their deeds easily adorn a humble garb.

In each of these four examples, it will be noted, the semicolon separates sentences that are grammatically complete

and independent; in each of the four the sentences separated are closely related in thought.

XI. The semicolon is used to separate phrases and clauses in parallel construction when they are exceptionally long, or when one or both are broken by commas.

The semicolon thus employed has the effect of an extra large comma, helping the eye to see at a glance where one phrase or clause ends and the next begins. Notice how it imparts clearness to the following sentences:

1. Twenty minutes on the treadmill, I have been told, is a sort of torture; but to a youth on a bicycle the labor becomes enjoyment.

2. There was honest cock robin, the favorite game of the stripling sportsman, with its loud, querulous notes; and the twittering blackbirds, flying in sable clouds; and the gold-winged woodpecker, with his crimson crest, his broad, black gorget, and splendid plumage; and the cedar bird, with its red-tipt wings and yellow-tipt tail and its little monteiro cap of feathers; and the blue jay, that noisy coxcomb, in his gay light-blue coat and white underclothes, screaming, chattering, bobbing and nodding and bowing, and pretending to be on good terms with every songster of the grove.

Studying the first example, we see that it is a compound sentence made up of two members joined by the conjunction *but*. The first member is broken by two commas; therefore it seemed best to Sir Oliver Lodge, who wrote the sentence, to use something more powerful than a comma—namely a semicolon—to separate this first member from the second. The semicolon is used to even better advantage in the second example, where it serves as an effective grouper of phrases. It separates the phrases describing cock robin from those describing the blackbirds, the phrases describing the blackbirds from those describing the woodpecker, and so on to the end of the list. Were none but commas used, the sentence would be far less clear. Notice that the sub-

ject of this sentence is compound; its members are in parallel construction, each as important grammatically as its neighbors. That should be true of all sentences in which the semicolon is employed. The point can separate coördinate principal clauses, or coördinate dependent clauses; but it should not be used to separate a dependent clause from a principal clause. That office belongs to the comma alone.

EXERCISE 7

Punctuate the following, keeping in mind Rules X and XI:

1. If I uncover the earth in any of my fields ragweed and pigweed spring up if these are destroyed harvest grass or quack grass or purslane appears. 2. Honors says a Chinese maxim come by diligence riches spring from economy. 3. To have a great man for an intimate friend seems pleasant to those who have never tried it those who have fear it. 4. If fortune favors you do not be elated if she frowns do not despair. 5. The world is not yet exhausted let me see something tomorrow which I never saw before. 6. No harm was intended we were simply thoughtless. 7. We must go now it will soon be dark. 8. I am her kinsman let me avenge the wrong. 9. She seized upon the warrior and clutched him with her horrid claws nevertheless she did no harm to his sound body for the rigid armor girt him round about so that she could not pierce the linked coat of mail with her hateful fingers. 10. If I killed him I killed him justly but I did not kill him. 11. Guests in rich and various costumes sat beneath a leafy canopy of fresh-cut branches fastened tastefully to golden silver and blue silken cords that traversed the area and fruits of many kinds including some artificial ones of gold silver and wax hung pendant or peeped like fair eyes among the green leaves of plane-trees and lime-trees.

12. Errors like straws upon the surface flow
He who would search for pearls must dive below.—*Dryden*

THE COLON

XII. The colon is used after *as follows, the following, in the following manner, thus, this, these,* and

similar expressions, when they introduce quotations, enumerations, or explanations.

Here are illustrations:

1. According to Newton, the primary colors are as follows: violet, indigo, blue, green, yellow, orange, and red.

2. In the closing paragraph are found these words: "Gentlemen, let us ever remember that our interest is in concord, not in conflict; and that our real eminence rests in the victories of peace, not those of war."

When an enumeration follows the verb *are*, the colon is not used, nor is the comma necessary. Thus we write, correctly, *The primary colors are violet, indigo, blue, green, yellow, orange, and red.* A comma after *are* would but separate the verb from its complement.

XIII. The colon is used after the salutation in letter-writing.

THE INTERROGATION POINT

XIV. The interrogation point is used (a) at the close of a direct question, (b) in parenthesis to indicate doubt.

This simple rule is illustrated in the following examples:

1. What time is it?
2. "What time is it?" he asked.
3. Thomas Lodge, 1558(?)–1625, wrote *Rosalind*.
4. I gave it to the friend (?) who had just flattered me.

THE EXCLAMATION POINT

XV. The exclamation point is used after interjections, exclamatory words and phrases, and sentences expressing strong emotion.

This is not a rule to be followed blindly; judgment is necessary in determining where an exclamation point will add needed force. Perhaps a word of caution is needed in

the often confused words *O* and *oh*. The first is used with nouns independent by address, and also in sentences expressing a wish. No punctuation mark follows it. *Oh* more commonly calls for the exclamation point.

O Antony, beg not your death from us!
O that this too, too solid flesh would melt, thaw, and resolve itself into dew!
Oh! how that hurt!

THE DASH

XVI. The dash is used to indicate a sudden change in the sense or the grammatical construction, particularly after the terms of a series.

1. Meanwhile Henry—but that is another story.
2. Dickens, Thackeray, Scott—these are my favorite novelists.

XVII. The dash is used between short, snappy sentences, or even between single words or word groups, to give the impression of haste or excitement.

The dash has a number of other dramatic uses, but these will not be given; for, as one authority on punctuation remarks, the dash is "more misused and over used than any of the other punctuation marks."

THE PARENTHESIS

XVIII. The parenthesis is used (a) to inclose figures or letters employed to mark divisions, (b) to inclose matter which does not belong strictly to the sentence.

The first of these two uses is illustrated in the statement of the rule; the second, in the following sentence: *The best night's rest I ever had was once when a cocker spaniel puppy, who had just recovered from stomachache (dose from one to two soda-mints), and was a little frightened by the strange ex-*

perience, curled up on my shoulder like a fur tippet, gently poked his cold, soft nose into my neck, and there slept sweetly and soundly until morning.

Dashes, in pairs, sometimes are used like marks of parenthesis. So too are brackets, yet with this difference: as a rule the words inclosed in a bracket belong to an editor or reporter. In speeches, for example, we may find bracketed expressions like the following: [Loud cheers!], [At this point the speaker was interrupted by the member from ———].

THE APOSTROPHE

XIX. The apostrophe is used (a) to distinguish the possessive case of nouns, (b) to indicate the plurals of letters and figures, and (c) to show the omission of letters.

These three uses are illustrated in the following sentence: *John's b's and 6's, 'tis true, look much alike.* Remember that the possessive forms of pronouns do not call for the apostrophe. *It's* is not the possessive form of *it*, but a contraction of *it is*. *Who's* is not the possessive form of *who*, but a contraction of *who is*.

EXERCISE 8

Criticise the following sentences:

1. Its growing dark; lets start for camp. 2. Who's dog is it? 3. Are you fond of Dicken's novels? 4. Your always forgetting things. 5. Dot your is and cross your ts, please. 6. He found a ladies glove. 7. Where is you're gun? 8. I think you should make better fours and 7s. 9. He purchased a thousand dollar's worth. 10. You may all pass to Miss Robbinses room. 11. We filled his pocket's with apples. 12. She cannot approve of Harry having a canoe. 13. One of the ladie's friends called for her at five o'clock. 14. You've hurt they're feelings, havent you? 15. It's time the bird had it's supper. 16. Ime very tired, arent you?

QUOTATION MARKS

XX. Double quotation marks are used to inclose a direct quotation.

This is the general rule, related to which are a number of minor ones. These must be examined with care.

1. *Be sure that the words inclosed are the exact words of the person quoted.* It is wrong, for example, to write *He said "that he would come tomorrow."* Either the quotation marks should be removed or the sentence changed to read *He said, "I will come tomorrow."*

2. When a quoted sentence is interrupted by a parenthetical expression such as *said he,* two pairs of quotation marks are needed, one for each section. The first word of the second section should not begin with a capital, unless it is a proper noun or the pronoun I. Example: *"This," said he, "is most fortunate."*

3. *If the quotation consists of a number of sentences, do not place marks before and after each sentence, but simply before the first and after the last. If the quotation consists of several paragraphs, place marks before each one, but after the last one only.*

4. *Use single marks to set off a quotation within a quotation.* Example: *"I think," he replied, "that it was Pope who said 'To err is human.'"*

5. *Never use a semicolon after the words introducing a quotation. If the passage is long and formal, it may be preceded by a colon; if short, a comma is sufficient.*

6. *Quotation marks are sometimes used to set off book titles.* Book titles are also indicated by means of italics.

EXERCISE 9

Criticise the following:

1. "Well," he exclaimed, "We can try." 2. "Where have you

been"? she asked. 3. "This," he explained, "is the assembly hall." "Here the entire school gathers every Tuesday morning." 4. He declared; "that every little helped." 5. "I came, she sobbed, To see the grand procession pass and hear the people shout long live the king." 6. Have you ever read, "Silas Marner"? 7. "His last words," the officer said, were don't give up the ship. 8. We chose the following motto; "Live and let live." 9. "Have you no more of this kind," the gentleman asked? 10. "Come, come" said he, "You're only jesting. 11. "The train was late in starting," he replied, "we were also detained an hour in Worcester."

EXERCISE 10

Keeping Rule I in mind, prove that each of the following is incorrectly punctuated:

1. Please come, if you cannot, let me know by Monday. 2. Convention day means two things to me. First, an extra nap in the morning; second, an opportunity to practice what I have learned in the domestic science course. 3. I found my maid Katie there, she had come earlier in the morning and had put everything in order. 4. Remembering my promise to come home early, I started on a run for the cottage. My companions calling after me, "'Fraid-cat!" 5. The college catalogue will tell you all about it, why not send for one? 6. Leaving his companions at the door, he entered a high-vaulted hall. At the further end of which he saw, seated high on his throne, the king. 7. The two plans differ widely. One being mild, simple, reasonable; the other being harsh, complicated, unreasonable. 8. When in trouble, rub this ring, it has magic powers. 9. She told how Uther had coveted a field belonging to her husband. How, when gold was proffered and refused, Uther took the field by force. 10. Through the center of the room ran a long, solid table, about which were seated some two-score men. Large men with long hair and rudely clad. 11. I like this author very much, his works are clear and interesting. 12. The storm, after raging violently for several hours, at length died down. Which gave us an opportunity to hurry home. 13. We asked Clarke to take the lead. He being acquainted with the trail. 14. Tilton, our half-back, excelled in speed and in strength too. While Farrel, his opponent, excelled in judgment and

nerve. 15. At last a vote was taken. The result proving beyond question that Meredith was the favorite. 16. We were in doubt regarding which of the roads was the better, one was sandy yet level, the other hilly. 17. I am sure you will like the book, it is one of the most interesting I have read this year. 18. I am quite sure he is the one, why do you ask? 19. Thackeray is my favorite author, most of his faults, therefore, I readily overlook. 20. I wonder if we have Pied Pipers now-a-days. Pied Pipers who lead children, and even grown people, away.

EXERCISE 11

How many grammatically complete sentences do you find in each of the following? Point out the simple subject and simple predicate of each sentence. Punctuate, remembering that rarely is it admissible to use any point but the period or the semicolon between declarative sentences.

1. If you would make the acquaintance of this marsh wren you have only to visit his house in the cattails and tall reedy grasses bordering rivers creeks and sloughs it will be unnecessary to announce yourself he will know of your presence long before you know of his and from the inner chambers of his dwelling will proceed certain scolding cackling notes before this nervous excitable bit of feathered life appears on his threshold. 2. Three neighboring races invaded the island of Britain they found it occupied by a kindred race known as the Kelt after a long and fierce struggle they established themselves upon the island drove the greater part of the natives to the west where they became known as the Welsh or aliens subjugated others and finally imposed upon all their laws and government. 3. In their Continental homestead they were known as the Jutes Saxons and Angles or English in their new insular home they called themselves Englishmen and their language English as such they will be known to us from the beginning all three races are of the same stock having the same religion ruled by the same laws and customs and speaking the same language. 4. Well never mind theyre cheap. 5. Im terribly hungry arent you? 6. I drew out Robinson Crusoe that being the only book I cared to read. 7. A very dark night screened the sky no man observed us secretly I took his life. 8. It was formed of five metal

plates two were of brass two were of tin and one was of gold. 9. On all sides were large trees maples chestnuts birches all of which we were glad to find. 10. Some hold that the colonists were all mercilessly slain by the savages others say that they starved to death either on the way or at Croaton still others think that they lived with the Indians after waiting in vain for their own people to come to their aid. 11. On my return I found the family about to start for the shore of course I went too

EXERCISE 12

Punctuate the following, keeping in mind Rule III:

1. The force the size and the weight of our vessel bore her down beneath the waves. 2. He beheld something huge misshapen black and towering. 3. The narrator was a pleasant shabby gentlemanly fellow in pepper-and-salt clothes. 4. North south east and west when used to designate sections of a country are proper nouns and call for the capital letter. 5. Go when you please where you please as often as you please. 6. We trade with Smith Jones & Co. 7. He lights on the fence caws several times and then flies off. 8. He sprang to his feet ran to the stream and without hesitating a moment plunged in. 9 Hot or cold rain or shine he went his rounds. 10. Lunch consisted of cold tongue bread and butter and raspberry tarts. 11. Everybody has his own theater in which he is manager actor prompter playwright sceneshifter boxkeeper doorkeeper all in one and audience into the bargain. 12. The day was Saturday the date June tenth and our opponents the Red Rovers. 13. Through the woods across the fields and down the road he ran. 14. When he has investigated thoroughly when he is perfectly satisfied then we will go. 15. The pick stone-saw wedge chisel and other tools were already in use when the pyramids were built. 16. He ransacked his father's shelves dipped into a multitude of books read what was interesting and passed over what was dull.

17. Some are born great some achieve greatness
And some have greatness thrust upon them.—*Shakespeare*

EXERCISE 13

Punctuate the following, keeping in mind Rules IV and V:

1. As he was passing by the door opened suddenly. 2. The door

opened suddenly as he was passing by. 3. To be sure there are exceptions to most rules. 4. Bruce who had failed many times finally succeeded. 5. If the number was inexact it was scarcely an exaggeration. 6. Having purchased our tickets we went in search of our staterooms. 7. For the purpose of helping the backward please explain the problem again. 8. While we were eating a terrible storm came on. 9. On scanty rations besieged on every side knowing that hope of succor or escape was vain the garrison has fought with a stubbornness that has evoked the admiration of the world. 10. The man who works deserves success. 11. Mr. Clarke who really had worked very hard felt that he deserved a reward. 12. The gentleman whom you saw just now is my Uncle Harry. 13. Bermuda which is I think one of England's oldest colonies lies near the American coast. 14. The boy who I think was thoroughly frightened ran like a deer. 15. They were looking curiously at the gentleman wearing a green jacket. 16. Take the road turning to the left just beyond the barn. 17. The road turning to the left just beyond the barn climbs a steep hill. 18. The gain which is made at the expense of reputation should be considered a loss. 19. None but the brave deserves the fair. 20. If time is precious no book that will not improve by repeated readings deserves to be read at all declares Carlyle. 21. The passing of this law has been due largely to the efforts of the farmers whom it is benefiting.

EXERCISE 14

Punctuate, keeping in mind Rules IV and V:

1. My friend proposed that we should alight and walk through the park to the hall which was at no great distance. 2. As you know the earth turns on its axis once a day. 3. The night before he had said that there was no danger. 4. By daring great fears are concealed. 5. The room was paneled with cornices of heavy carved work in which flowers and grotesque faces were strangely mingled and a row of black looking portraits stared mournfully at me from the walls. 6. Next comes the monk riding a fine white horse and wearing a gown the sleeves of which are edged with fur 7 As we rode along the air became cooler and more bracing. 8. If you wish another to keep your secret keep it yourself. 9. As spring came on preparations were

made for leaving the colony. 10. Not long after the door of the coach was thrown open and a masked robber appeared. 11. Unless they begin the sentence the words *oh* and *ah* do not require the capital. 12. A little chapel whose door stood open invited Fleming to enter and enjoy the coolness. 13. There was no one there except a little boy who was fishing with a pin hook in a grave half full of water. 14. The lights which had been seen moving during the night were the lanterns of the retreating Spaniards and the boy who was now waving his triumphal signal from the battlements had alone witnessed the spectacle.

EXERCISE 15

Pick out the appositives in the following sentences and notice which of them are set off. Be prepared to write the sentences from dictation, supplying commas where they are needed.

1. Scott himself could not have done better. 2. Johnson the man is more interesting than Johnson the writer. 3. O father Zeus, no more shall I be honored among gods if mortal men, the people of Phæacia, honor me not, though men of my own kin. 4. His wife Calpurnia tries to dissuade him. 5. The poet Longfellow was present. 6. Longfellow, the author of *Evangeline*, was present. 7. Perhaps the greatest lesson which the lives of literary men teach us is told in the single word *wait!* 8. The novelist Dickens was present with his friend Collins. 9. He carried with him Arthur's sword Excalibur. 10. Johnson, one of the most eminent English writers of the eighteenth century, was the son of Michael Johnson, who was at the beginning of the century a magistrate of Lichfield and a bookseller of great note in the midland counties. 11. I myself was there. 12. Ye who read are still among the living; but I who write shall have long since gone my way into the region of shadow. 13. The river Jordan came into view.

EXERCISE 16

Punctuate the following, keeping especially in mind Rule VI

1. Yes Mr. Brown I will go. 2. London is I think the most interesting city we visited. 3. It is I admit a pleasant day and we all wish to go but think on the other hand how unfair it would be to the

rest if we should leave them behind. 4. If any man doubt my sincerity and some may doubt it I will try to satisfy him. 5. The girls having sung a song or two the boys had their turn. 6. The girls having sung several songs thought that it was their turn to listen. 7. Iron which of course is far heavier than coal sinks quickly. 8. He gave I am told all that he had. 9. No John you cannot go. 10. This by the way is where Tennyson once lived. 11. Neptune seeing the Greeks so pressed came to their assistance. 12. Are you sure sir that there is no mistake? 13. Mere energy if not wisely directed accomplishes nothing. 14. This book if you are willing I will take home with me. 15. I pray thee O Lord that I may be beautiful within. 16. We tried indeed not only the plan you suggested but many others as well. 17. The plan you outline is a costly one it calls moreover for more time than we can spare. 18. The range of a bee unless urged by hunger is about two miles. 19. His life during the thirty years which followed was one hard struggle with poverty.

20. How sweet and gracious even in common speech
Is that fine sense which men call courtesy.—*James T. Fields*

21. The streams rejoiced that winter's work is done
Talk of tomorrow's cowslips as they run

EXERCISE 17

Which of the following sentences are clear without further punctuation? How should the remaining sentences be punctuated?

1. Think too of the honor they have gained. 2. Bring John too; for everyone likes him. 3. It is indeed wonderful. 4. We tried indeed not only the plans you suggested but many others as well. 5. Your way is better perhaps but I cannot get used to it. 6. It must be then that he is happily disappointed. 7. He will come perhaps but you had better not count on him. 8. He may come but perhaps you had better not count on him. 9. A single failure however does not mean defeat. 10. He could not have escaped however had it not been dark. 11. This was of course the best plan to pursue.

EXERCISE 18

Punctuate the following, paying especial attention to Rule VII:

1. For lunch we had bread and jam and nothing else could have pleased me more. 2. In this room were twenty-five seats and two long benches up in front where the children sat when reciting. 3. So into the plain they came where grew the grain and through this by and by they reached their journey's end. 4. It rained and rained and rained and so our drive was abandoned. 5. He was a good athlete and when it came to books he was a good scholar. 6. There we found shade trees and benches to rest on. 7. He is slow but sure. 8. Thus he spoke and willingly they heeded and obeyed. 9. I appreciate your good motives but I cannot accept the aid you offer. 10. He is gone but not forgotten. 11. It is the frost that kills our wild creatures and not the snow which protects and keeps them warm. 12. In the eyes of the law all Roman citizens were equal and all subjects of the empire were citizens of Rome.

13. The winds were high and the clouds were dark
And the boat returned no more.

EXERCISE 19

Keeping in mind Rules VIII, X, and XI, punctuate the following:

1. Books are the best of things well used abused among the worst. 2. The woman was very nearly exhausted he could not well refuse to aid her. 3. Brilliancy is well enough but character is better it stands the wear and tear of life. 4. If you take the right hand road it will lead you to Oxford if you take the left it will lead you to London. 5. I have seen Edinburgh at last isn't it a romantic town? 6. I cannot of course speak from experience I can only repeat what the book says. 7. Anger says Richter wishes that all mankind had only one neck love that it had only one heart grief two tear-glands pride two bent knees. 8. Words convey the mental treasures of one period to the generations that follow and laden with this their precious freight they sail safely across gulfs of time in which empires have suffered

shipwreck and the languages of common life have sunk into oblivion. 9. Not a limb nor a fiber about him was idle and to have seen his loosely hung frame in full motion and clattering about the room you would have thought Saint Vitus himself that blessed patron of the dance was figuring before you in person. 10. Three things are necessary first a sound body second a good mind third and this is most important of all a good character. 11. He reached the room by climbing a ladder then drawing up the ladder he shut the trap door and planted his chair on it. 12. I was fatigued with traveling rowing and want of rest I was very hungry and my whole stock of cash consisted of a Dutch dollar and about a shilling in coppers. 13. The schoolhouse being deserted soon fell to decay and was reported to be haunted by the ghost and the plowboy loitering homeward of a still summer evening has often fancied his voice at a distance chanting a melancholy psalm tune among the tranquil solitudes of Sleepy Hollow. 14. Burke's plan was simple direct sure Lord North's was complex indirect uncertain. 15. His business declined his debts increased it was with difficulty that the daily expenses of his household were defrayed.

16. What in me is dark
Illumine what is low raise and support.—*Milton*

EXERCISE 20

The following sentences illustrate various ways of punctuating sentences in which an enumeration occurs. Study them carefully, that you may be prepared to write similar sentences from dictation.

1. *Sunday, Monday, Tuesday, and Wednesday are the first four days of the week.*

2. *The first four days of the week are Sunday, Monday, Tuesday, and Wednesday.*

Notice that in the first sentence no mark follows Wednesday; to place one there would be separating subject from predicate. No mark is placed after *are* in the second; the nouns following the verb are its complement.

3. *We were in Rome four days: Sunday, Monday, Tuesday, and Wednesday.*

4. *The first four days of the week are these: Sunday, Monday, Tuesday, and Wednesday.*

5. *The first four days of the week are as follows: Sunday, Monday, Tuesday, and Wednesday.*

In these three sentences the colon appears immediately preceding the enumeration, but not separating subject from predicate nor verb from complement. The colon has been called the mark of "expectancy or anticipation." When the reader sees the colon, he assumes at once that what follows it will be an enumeration, an explanation of something which has gone before, or an expression in apposition to something already mentioned.

6. *Sunday, Monday, Tuesday, Wednesday—these are the first four days of the week.*

In this sentence the dash is used to indicate a change in construction. The sentence begins as if *Sunday, Monday, Tuesday, and Wednesday* were to be the subject; but *these,* summing up what has gone before, becomes the new subject.

7. *The first four days—Sunday, Monday, Tuesday, and Wednesday—were spent in Rome.*

8. *The first four days (Sunday, Monday, Tuesday, and Wednesday) were spent in Rome.*

9. *For three days, Monday, Tuesday, and Wednesday, it rained.*

In these three sentences the enumeration forms a parenthesis. Dashes, commas, and marks of parenthesis are, perhaps, equally correct, though probably most writers would prefer the dashes, especially in a long sentence. The commas are not so desirable if the enumeration is a long one; perhaps you do not need to be told why.

10. *The first four days, namely Sunday, Monday, Tuesday, and Wednesday, were unpleasant.*

11. *We remained in Rome four days, namely Sunday, Monday, Tuesday, and Wednesday.*

12. *There are many points of interest, such as the lighthouse, the life-saving station, and the boat-landing.*

These sentences illustrate the use of *namely* and *such as* before an enumeration. Notice that in each case a comma precedes the expression, but no comma follows it. Some writers would place a semicolon before *namely* and a comma after it, in the eleventh; but apparently this usage is becoming less common. No skilled writer thinks of placing a comma between *such as* and the enumeration it introduces.

EXERCISE 21

Punctuate the following. Supply capitals where they are needed.

1. There are seven simple colors red orange yellow green blue indigo and violet. 2. The seven simple colors are red orange yellow green blue indigo and violet. 3. There are seven simple colors namely red orange yellow green blue indigo and violet. 4. The seven simple colors are as follows red orange yellow green blue indigo and violet. 5. The simple colors are these red orange yellow green blue indigo and violet. 6. The recipe for rabbit pie begins thus first catch the rabbit. 7. The address began as follows there are three kinds of people whom I like men women and children. 8. Our reason for postponing the trip was this the roads owing to recent rains were in a bad state. 9. The hour was spent in the following manner first we wrote for ten minutes on some familiar tôpic then a few of the compositions were read and criticised after which we were given practice in extemporaneous speaking. 10. There are many ways of meeting expenses while attending college for example one may tutor his less fortunate mates or if not too proud he may serve as waiter or even as janitor. 11. The capital leading questions on which you must this day decide are these two first whether you ought to concede and secondly what your con-

cession ought to be. 12. This nation has formally acknowledged two things first that the Colonies had gone beyond their abilities Parliament having thought it necessary to reimburse them secondly that they had acted legally and laudably in their grants of money and their maintenance of troops since the compensation is expressly given as reward and encouragement. 13. The message was this come Thursday if possible.

EXERCISE 22

Make the following statement in as many different ways as you can: Three well known works by Francis Parkman are *Montcalm and Wolfe*, *The Conspiracy of Pontiac*, and *The Oregon Trail.*

EXERCISE 23

Punctuate, keeping in mind Rule XII:

1. The speakers were as follows affirmative Jones and Smith negative Clark and Hermann. 2. Our nine had the following battery catcher Johnson pitcher Sullivan. 3. Here are the particulars name John Smith height five feet six inches weight 160 pounds. 4. Admission fifty cents children half price. 5. If a man's fortune does not fit him it is like the shoe in the story if too large it trips him up if too small it pinches him. 6. He had to choose one of three things wealth but wealth gained dishonestly fame but fame unjustly acquired or poverty with honor and happiness.

7. Three silences there are the first of speech
The second of desire the third of thought.

EXERCISE 24

Study carefully the following sentences, then invent five sentences in which brackets, dashes, and marks of parenthesis are used:

1. Perhaps we should explain that the Scotch word *caddie* (derived from the French word *cadet*, meaning a younger brother) is applied to

one who carries the clubs of a person playing at golf. 2. It [the human eye] can distinguish several thousand different colors, including black and white and intermediate grays, all the colors of the rainbow, the purples (which are not in the rainbow), and an enormous number of combinations produced by mixing the simple colors. 3. "Anybody," writes Stevenson, "can write a short story—a bad one, I mean—who has industry and paper and time enough; but not everyone may hope to write even a bad novel." 4. Brave as he is—and few of mankind are braver—he will vent his passion by a secret stab rather than by an open blow.

EXERCISE 25

Punctuate the following and supply capitals where they are needed:

1. Yes said he the stranger must be treated courteously. 2. He replied at once I cannot come today if tomorrow will do I can come then. 3. What can I do for you inquired the clerk. 4. In reading John Burroughs recently I ran across this statement for my part my nearest approach to a strange bedfellow is the little gray rabbit that has taken up her abode under my study floor. 5. I will not take a penny less said the merchant so pay me my price and let me go. 6. Metaphors are no arguments my pretty maiden said the Lady Hermione smiling I am sorry for that madam answered Margaret for they are such a pretty indirect way of telling ones mind when it differs from ones betters. 7. Carlyle says there are but two ways of paying a debt increase of industry in raising income increase of thrift in laying out. 8. I think he replied that I recall his words he said if I mistake not there are three roads but all lead to town. 9. We all followed him several paces from the door bawling after him good luck good luck till we could see him no more. 10. He began as follows friends Romans countrymen. 11. The title of the book he replied is Ivanhoe and then he proceeded to tell the story. 12. He admitted that the roads were poor but he added I think they are not impassable. 13. The noblest study of mankind declares Alexander Pope is man. 14. The guide called out as we were passing his tent inquiring where we were going. 15. It was a fine sunny morning when the thrilling cry of land was given from the masthead.

EXERCISE 26

Show that in the following sentences the meaning can be changed by changing the punctuation. Which of the sentences need recasting?

1. Clarkson was the favorite of the day after the battle. 2. Among his intimate friends were Eustace Budgell his cousin Ambrose Phillips and Richard Steele. 3. The poem was about Edward King a very dear friend of John Milton who was drowned while crossing from England to Ireland. 4. Go see *Breakers Ahead* the best melodrama ever written by John Nemo. 5. John the gardener will attend to it. 6. Ivanhoe marries Rowena instead of Athelstane as Cedric had wished. 7. We manufacture everything made out of canvas bags tents awnings etc. 8. The nobleman thinking him mad again asked him to set a price on his fish. 9. He answered nervously looking this way and that. 10. The boy said the man was trying to stand on his head. 11. He asked me what I was doing and I said nothing. 12. He saw a banner all of gold standing there high above the hoard greatest of wonders woven by skill of hand. 13. You make few grammatical errors for which I am grateful. 14. Here comes my long lost doggie! 15. He was asked to take the place of the third runner who had sprained his ankle. 16. He saw the walls of the church dimly glaring under the trees beyond. 17. These men wrote chronicles homilies and lives of saints all in Latin. 18. Our shopping kept us busy for hours; so we were obliged to take a late afternoon train. 19. The two long suffering chauffeurs waited for the party to return.

EXERCISE 27

Criticise the punctuation of the following:

1. Mr. Jones is, what I call, an ideal man. 2. The telephone in our house, being on a party line, we have many rings. 3. There are many games for the boys to play, such as: checkers, dominoes, crokinole and pool. 4. He was so strong, that Edward, himself, could not throw him. 5. The hotel is not one large building but a number of small ones connected. Each section about the size of our school building. 6. An inch from each end cut a slot, and in the upper corners of each block bore holes for binding-posts. One to be connected to each

end of the wire on the tube and one to each slider rod. 7. Hold him hes a thief! 8. I think, that they will come, but I am not sure. 9. In the window were displayed many fancy articles; such as, bags, pins of all descriptions, and ribbons. 10. As she neared the market place she heard cries of, long live the king. 11. Macaulay was a man, who liked to argue. 12. I am sitting on the piazza, watching my little brother, Francis and another boy, Johnny playing. 13. Therefore, Antonio was set free. 14. The library no doubt, will interest you. 15. It was a cold, dreary, afternoon, the wind was whistling round the house; and everything outside looked bare and frozen. 16. Not all of this time was spent in France, during the winter months he visited Italy. 17. Fruits are abundant. Such as peaches plums and pears. 18. John went to the fair, Mary, stayed at home. 19. My reason for thinking so is that, I saw him running through the yard. 20. Please tell him, that we waited over an hour. 21. We walked down a narrow, dingy, poorly paved, alley. 22. The affirmative speakers were, John Clarke and Edwin Mitchell. 23. That he could work as well as play, was soon discovered. 24. Finally he said, that if Saturday should prove stormy we might go Monday. 25. He politely requested, that the boys make less noise. 26. Twelve, sturdy lads at once volunteered. 27. His purpose in doing this was, to show that he bore us no ill will. 28. There was a, dignified, old gentleman wearing a shabby, old hat. 29. She has dark, blue eyes. 30. This sentence means, that those whose thoughts are not pure live as if in a dungeon. 31. There are some inconveniences, for instance, we have to go a long way for water. 32. There are many things to do, for example, we can go fishing, go berrying or take long tramps. 33. He always went into the darkest and deepest recesses, that is, he took up the part which no one had touched.

EXERCISE 28

Punctuate such of the following sentences as require it, using the marks with strictest economy. Be especially careful not to separate subject and predicate, verb and complement, or any word and its modifier, unless you feel that such separation is absolutely necessary for clearness. Supply needed capitals.

1. At the present time the better class of department stores have schools of salesmanship in which natural talent and thorough work

are noticed and rewarded. 2. A famous English physicist once remarked that if the secret of the firefly were known a boy turning a crank might be able to generate sufficient energy to light a whole street. 3. The egg of the Patagonian ostrich or rhea according to Professor Loomis of Amherst in his new book *Hunting Extinct Animals in Patagonia* is rich in flavor and does not differ materially in taste from the familiar hens egg with one of these eggs he says to which some macaroni and a pound of raisins were added Billy the cook made a gallon of what we called powerful food it certainly was the best meal we had on the trip. 4. Taking warning by the fall of the old Campanile at Venice the authorities at Pisa are it is reported planning to strengthen the famous Leaning Tower of their city so that it may not sag further out of the perpendicular its condition is said to be dangerous. 5. Williams hair is black and thick Harrys light and coarse. 6. How it happens that we see things right side up when the picture that is formed in the eye by which we see them is upside down is a mystery. 7. Wickedness takes the shorter road and virtue the longer. 8. In the little red house below the hill you will find a family of five bright youngsters who enjoy life from one end of the year to the other. 9. There was in fact nothing that could make us angry with the world or with each other. 10. My orchards were often robbed by the schoolboys and my wife's custards by the cats. 11. The Squire would sometimes fall asleep in the most pathetic part of my sermon and his lady return my wife's civilities with a mutilated courtesy. 12. A long procession of lights issuing from the fort was seen to flit across the black face of the waters in the dead of night and the whole of the city wall between the Cow-gate and the Tower of Burgundy fell with a loud crash.

EXERCISE 29

Punctuate the following, in each case justifying your punctuation:

1. The article was entitled hints to owners of bicycles. 2. The sources of this spirit of freedom were first descent second education third form of government fourth the form of religion in the North fifth slavery in the South and sixth the distance from England. 3. Chariots horses men were huddled together. 4. There were three other apartments one for my wife and me another for our two daugh-

ters within our own and the third with two beds for the rest of the children. 5. There are two doors by which you may enter one on the east one on the west. 6. Look at the picture before us the wild wood the stately palace the river with its reedy margin. 7. I knew a very wise man declared Andrew Fletcher that believed that if a man were permitted to make all the ballads he need not care who should make the laws of a nation. 8. The king then remembered that it was no fault of the messenger that King Mark was disreputable therefore Sir Kay should see that he was kindly treated. 9. Yes and no are easily said but before they are said it is necessary to think a long time. 10. I remember confessed the dark-haired lady that at one time my greatest desire in life was to become a golden-haired blue-eyed individual very beautiful at the suggestion of some grown-ups I drank quantities of milk which I detested for several weeks to bring about the desired transformation. The process was so extremely slow and unpleasant that I finally abandoned it in disgust. 11. Three centuries have elapsed since he founded with a few dejected colonists the first English settlement in America at Jamestown Virginia.

12. Thirty days hath September
April June and November
All the rest have thirty-one
Excepting February alone
Which has just eight and a score
Till leap-year gives it one day more.

EXERCISE 30

Justify the punctuation in the following sentences:

1. It is chiefly through books that we enjoy intercourse with superior minds, and these invaluable means of communication are in the reach of all. 2. The old philosopher is still among us in the brown coat with metal buttons and the shirt which ought to be at wash, blinking, puffing, rolling his head, drumming with his fingers, tearing his meat like a tiger, and swallowing his tea in oceans. 3. Such a mark of national respect was due to the unsullied statesman, to the accomplished scholar, to the master of pure English eloquence, to the consummate painter of life and manners. It was due, above all, to the great satirist, who alone knew how to use ridicule without abus-

ing it; who, without inflicting a wound, effected a great social reform; and who reconciled wit and virtue, after a long and disastrous separation, during which wit had been led astray by profligacy, and virtue by fanaticism. 4. Nelson, who was already dressed, exclaimed, the moment he saw him, "I am sure you bring me news of the French and Spanish fleet! I think I shall yet have to beat them!" 5. When Sir Walter Scott lay dying, he called for his son-in-law, and while the Tweed murmured through the woods, and a September sun lit up the bowers, whose growth he had watched so eagerly, said to him, "Be a good man; only that can comfort you when you come to lie here!" 6. They had now reached the road which turns off to Sleepy Hollow; but Gunpowder, who seemed possessed with a demon, instead of keeping up it, made an opposite turn and plunged headlong down hill to the left. 7. Courage leads to heaven; fear, to death.

8. Learn to read slow; all other graces
Will follow in their proper places.

9. A thing of beauty is a joy forever;
Its loveliness increases; it will never
Pass into nothingness, but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health, and quiet breathing.—*Keats*

EXERCISE 31

Punctuate:

1. Work done against the grain or under compulsion is dreary but work undertaken with enthusiasm is a delight. 2. The cave has double doors one to the north accessible to men one to the south for gods by this men do not enter. 3. Youth writes Carlyle is to all the glad season of life but often only by what it hopes not by what it attains or what it escapes. 4. Standing so high and with so little shelter it was a cold exposed house splashed by showers drenched by continuous rains that made the gutters to spout beaten upon and buffeted by all the winds of the heavens and the prospect would be often black with tempest and often white with the snows of winter. 5. All mankind states an adage may be divided into three classes first and this is a very small class those who discover things for themselves second a somewhat larger class who can see things which

are pointed out to them third those who cannot discover things for themselves nor can they see them when pointed out and this is a very large class indeed. 6. There were bright tongues of fiery cloud burning and quivering about them and the river brighter than all fell in a wavering column of pure gold from precipice to precipice with the double arch of a broad purple rainbow stretched across it flashing and fading alternately in the wreaths of spray. 7. When the barbican was carried the Sable Knight sent notice of the happy event to Locksley requesting him at the same time to keep such a strict observation on the castle as might prevent the defenders from combining their forces for a sudden sally and recovering the outwork which they had lost this the Knight was chiefly desirous of avoiding conscious that the men whom he led being hasty and untrained volunteers imperfectly armed and unaccustomed to discipline must upon any sudden attack fight at a great disadvantage with the veteran soldiers of the Norman knights who were well provided with arms both defensive and offensive and who to match the zeal and high spirits of the besiegers had the confidence which arises from perfect discipline and the habitual use of weapons. 8. Fairfax a brave soldier but of mean understanding and irresolute temper was the nominal Lord General of the forces but Cromwell was their real lord. 9. The spray of billows which attained in fearful succession the foot of the precipice overflowing the beach on which they so lately stood flew as high as their place of temporary refuge and the stunning sound with which they dashed against the rock beneath seemed as if they still demanded the fugitives in accents of thunder as their destined prey. 10. According to a bulletin of the National Census issued in 1907 if all the wealth of the United States were divided equally among us we would have but little over $1300 apiece. 11. Two small gray eyes twinkled feebly in the midst like two stars of lesser magnitude in a hazy firmament and his full-fed cheeks which seemed to have taken toll of everything that went into his mouth were curiously mottled and streaked with dusky red like a Spitzenburg apple.

12. He that hath light within his own clear breast
May sit i' the center and enjoy bright day
But he that hides a dark soul and foul thoughts
Benighted walks under the mid-day sun
Himself is his own dungeon.—*Milton*

13. The curfew tolls the knell of parting day
The lowing herd winds slowly o'er the lea
The plowman homeward plods his weary way
And leaves the world to darkness and to me.—*Gray*

14. Breathes there a man with soul so dead
Who never to himself hath said
This is my own my native land?—*Scott*

EXERCISE 32

Punctuate the following paragraphs:

1. Rejoicing to have escaped this first trial I instantly plucked from one of the pine-trees a bough that was but just kindled and with this for my only guide hastened breathlessly forward I had gone but a few paces when the path turned suddenly off leading downward as I could perceive by the glimmering of my brand into a more confined space through which a chilling air as if from some neighboring waters blew over my brow nor had I proceeded in this course very far when the sound of torrents mingled as I thought from time to time with shrill wailings like the cry of persons in danger and distress fell mournfully upon my ear at every step the noise of the dashing waters increased and I now perceived that I had entered an immense rocky cavern through the middle of which headlong as a winter torrent the flood to whose roar I had been listening poured its dark waters while upon its surface floated grim spectre-like shapes which as they went by sent forth those dismal shrieks I had heard as if in fear of some awful precipice towards whose brink they were hurrying.—*More*

2. It is wonderful how many pleasant incidents continually came to pass in that secluded garden-spot when once Phœbe had set herself to look for them she had seen or heard a bee there on the first day of her acquaintance with the place and often almost continually indeed since then the bee kept coming hither Heaven knows why or by what pertinacious desire for far-fetched sweets when no doubt there were broad clover-fields and all kinds of garden-growth much nearer home than this thither the bees came however and plunged into the squash blossoms as if there were no other squash vines within a long days flight or as if the soil of Hepzibahs garden gave its productions just the very quality which these laborious little wizards wanted in order

to impart the Hymettus odor to their whole hive of New England honey when Clifford heard their sunny buzzing murmur in the heart of the great yellow blossoms he looked about him with a joyous sense of warmth and blue sky and green grass and of God's free air in the whole height from earth to heaven after all there need be no question why the bees came to that one green nook in the dusty town God sent them thither to gladden our poor Clifford they brought the rich summer with them in requital of a little honey.—*Hawthorne*

3. Soon after the invention of railways a countryman from a distant part of England made an expedition to the nearest railroad station as he greatly desired a sight of that strange new monster a train now it happened that a tunnel ran through the hill near the town and emerged about twenty yards from the station when the countryman returned in the evening to his home his wife greeted him with well John did you see the train yes wife I saw the train sure enough it stood in the station as I came up and with its monstrous body and huge black throat it scared me at first but for all its great size it soon proved itself to be a coward why how so exclaimed his wife greatly surprised I speak truly returned her husband as I cautiously approached the monster he espied me on a sudden instantly with a loud shriek he rushed into his hole and I saw him no more.

4. Let anyone who wants to see himself grow resolve to adopt two new words a week it will not be long before the endless and enchanting variety of the world will begin to reflect itself in his speech and in his mind as well a word used three times slips off the tongue with entire naturalness then it is ours forever and with it some phase of life which had been lacking hitherto for each word presents its own point of view discloses a special aspect of things reports some little importance not otherwise conveyed and so contributes its small emancipation to our tied-up minds and tongues.—*Palmer*

CHAPTER XXV

CLEARNESS AND FORCE THROUGH UNITY

IMAGINE a cabinet containing, besides the cups, saucers, and plates for which it was designed, a few carpenter's tools—saws, hammers, chisels. Imagine a sentence containing items that are not closely related. Or take this one, fresh from a school composition: *Hartford has many beautiful parks, and Mark Twain once made his home in the city.* Plainly this too is a hammer and teacup combination. The sentence lacks **unity.** It lacks unity not because it contains more than one statement, but because the items brought together are but remotely related.

Not only should all the items brought together be closely related; they should be so displayed that their relative importance is easily recognized; for usually some one item deserves to stand out more prominently than the rest. In this respect sentences resemble pictures. A picture may show many different things—a lonely stretch of ocean, for example, a sky overcast, in the distance a half-seen shore; but the eye is drawn irresistibly to a mass of floating wreckage, it may be, above which white gulls are circling. All the items are needed, but attention is focused upon one; the rest are subordinated. The child links statement to statement as if all were of equal importance. As he grows older, he learns how to subordinate whatever is of minor importance by throwing it into a dependent clause or phrase, or even into a single word modifier, adjective or adverb. Instead of *Hartford is the capital of Connecticut and is on the Connecticut*

river, he writes *Hartford, the capital of Connecticut, is on the Connecticut river.*

Unity, then, demands two things: first, that only items closely related be brought together; second, that when related items are brought together, they be so displayed that whatever deserves prominence receives it, and all else is subordinated.

As the term has been used thus far, unity has to do with subject-matter. There is another kind, better called **uniformity** perhaps, which has to do with sentence designing. The meaning of uniformity may be illustrated in various ways. Imagine, for example, a porch with pillars no two of the same design, or a boy whose shoes are not mates. Like the unmatched pillars, like the shoes that are not mates, are sentences which have what is known as the shifting construction, a fault more often than otherwise due to carelessness, or inability to keep in mind till the last word is written the general plan or design of the sentence. For example, we shift unconsciously from present tense to past, from active voice to passive, from masculine or feminine gender to neuter, and even from third person to first, through mere carelessness, there being no good reason why such changes should be made. We join by *and* the two forms of the infinitive, as in the sentence *I dislike writing compositions and to memorize poetry.* Of the terms of an enumeration we make the first a noun, the second a phrase, the third a clause, it may be, when all the terms might be nouns, or all might be clauses. In short the careless writer does not take sufficient pains to make similar such elements as are in the same grammatical or logical relation. He forgets that when uniformity is lacking where uniformity is expected, the reader's sense of order is disturbed.

The foregoing paragraphs may be condensed into the following three-fold counsel:

Be careful not to crowd into a sentence items but remotely related.

Give prominence to whatever deserves it and subordinate whatever is of minor importance.

Take pains to make similar such elements as are in the same grammatical or logical relation.

Remember the china cabinet, the mass of wreckage with the gulls circling above, and the pair of shoes that are not mates.

EXERCISE 1

Improve the following sentences, in each case making some one item stand out prominently:

1. Boston is the capital of Massachusetts and has been called the Hub of the Universe. 2. I closed my eyes and thought I could meet my fate more easily that way. 3. It was a large house and it had seven acutely-peaked gables, and these gables met in a clustered chimney. 4. It was a warm day in August and I planned to visit a small island a mile from shore. 5. The three were disguised as tillers of the soil and started on their journey to Camelot. 6. In front was a large door and on each side of this was a narrow window. 7. Comus was the son of Circe and she was a sorceress, and Comus possessed power of enchantment similar to his mother's. 8. The first scene is a minor one and shows that Antony is developing a conspiracy. 9. Madame Defarge was a stout woman and she kept a wineshop.

EXERCISE 2

Reconstruct the following. If a sentence contains so many items that it is unwieldy or lacking in unity, break it up into two or more sentences.

1. The picnic was held at Laurel park, and all the way out the children laughed and sang. 2. We were about to leave the swing and Helen caught her foot and over she went; but as the swing was going

slowly, she did not hurt herself, but it took some time to brush the dirt from her frock. 3. At twelve we had lunch, which we enjoyed very much, and while we were eating, a hungry-looking cat walked up and got her share; that is, whatever we did not care to save. 4. He was made Poet Laureate in 1843, and died peacefully April twenty-third, as his favorite clock struck the hour of noon. 5. The tower was now blazing fiercely, and the firemen seemed unable to cope with it, as there were so few engines there, for the rest of the engines were busy at another fire. 6. This tree is thirty years old, and the trunk is seven feet in circumference, spreading out, when about four feet from the ground, into numerous and graceful branches; it is nearly flat on top, and the leaf is of a dark and glossy green. 7. Please insert this notice for three days—and enclosed you will find fifty cents.

EXERCISE 3

A sentence may contain unity even though it include many items, if the items appear in proper order and are skilfully joined. Combine each group of statements into a single sentence, giving prominence to whatever deserves it. Avoid the conjunction and.

1. A post-chaise drove up to the door. I had not been long at the inn when this happened.

2. At a little distance from my house was a seat. My predecessor had made it. The seat was overgrown with hawthorne.

3. George was named after his uncle. This uncle had left us ten thousand pounds. George was our eldest son.

4. The squire was a fine old gentleman. He was healthy-looking. His silver hair curled lightly round an open countenance. His face was florid.

5. The butler brought in a huge silver vessel. This he did when the cloth was removed. He placed the vessel before the squire. It was of rare and curious workmanship.

6. My best friend is a girl. She is tall. She generally wears a black ribbon in her hair. She has brown hair and blue eyes.

7. The captain took us through the station. This he did after the drill was over. The station was quite a large building. It contained five rooms.

8. Most of the family walked to church. This they did because the morning, though frosty, was remarkably fine and clear. The church was about half a mile from the porch gate.

EXERCISE 4

Combine each of the following groups into a single sentence:

1. Over the fireplace was suspended a picture. It was of a warrior. The warrior was in armor. The fireplace was heavy and projecting. On the other wall hung helmet, buckler, and lance.

2. There were the customary lights. Besides these there were two waxen candles. They were wreathed with green. They were placed on a beaufet among the family plate. The beaufet was highly polished.

3. The grate had been removed from the fireplace. This had been done to make way for a fire of wood. The fireplace was wide and overwhelming. In the midst of the fire an enormous log was glowing and blazing. The log sent forth a vast volume of heat and light.

4. His schoolhouse was a low building. It was rudely constructed of logs. It contained but one room. The room was a large one. The windows were partly glazed. They were partly patched with leaves. The leaves were from old copy-books.

5. The schoolhouse was in a pleasant situation. A brook ran close by. The building stood just at the foot of a woody hill. Conveniently near grew a formidable birch tree. The situation was lonely.

6. Hard by the farmhouse was a barn. Every window and crevice of the barn seemed bursting forth with the treasures of the farm. So large was the barn that it might have served for a church.

7. It was a spacious farmhouse. It was high-ridged, but it had low sloping roofs. The low, projecting eaves formed a piazza along the front. The piazza could be closed up in bad weather. The house was built in the style handed down from the first Dutch settlers.

EXERCISE 5

Rewrite the following sentences, bringing about uniformity in person, number, and gender:

1. *You* find that many of *your* competitors are experts; so when the day for the swimming contest arrives, it is not strange that *one*

should feel nervous. 2. The mob *meets* Cinna the poet and, merely because he bears the name of one of the conspirators, *put* him to death. 3. He saw the trout as *it* lay near the bottom of the stream, and soon had *him* in his basket. 4. After dinner *each* was conducted to *their* room. 5. She foolishly believes that if *one* does not wear a precious stone appropriate to the month of *your* birth, *they* will have bad luck. 6. The yacht gave *its* owner a feeling of intense pride as *she* crept ahead of *her* competitors. 7. There shall be an advisory board of three, the duty of *which* shall be to advise the officers of the association and attend to such business as may be referred to *them*. 8. Boys *that* are physically strong and *who* are willing to work are sure of employment. 9. When a *boy* is going to a ball game, *he* will use every means to be on time; so why is it that *they* do not take the same pains not to be late to school? 10. In some places the hills seem to close in on the winding stream, and *one* almost wonders which way to paddle; but soon *you* round some bend and the broad expanse of the river is again seen. 11. Mr. Jones accepts with pleasure Mrs. Brown's invitation to dine with her Thursday the seventeenth. *Yours* truly, Alfred L. Jones. 12. The following polite note accompanies one of Du Maurier's drawings in *Punch:* Mr. Smith presents *his* compliments to Mr. Jones, and finds *he* has a cap which isn't *mine*. So if *you* have a cap which isn't *his*, no doubt they are the ones. 13. Football gives *one* an opportunity of making a man of *himself*, and of learning not to be afraid because a fellow is bigger than *you*. 14. *Each* play is recorded on the bulletin board precisely as *they* are made on the football field.

EXERCISE 6

Rewrite the following with a view to bringing about uniformity in mood and tense:

1. If this is done, the rich and the poor *will* disagree in their political opinions and enmity *would* arise between them. 2. As they *entered* the building, May *says* laughingly to Ellen, "Well, sister, I presume you have forgotten your tickets as usual." 3. Every now and then a carriage *would* come rumbling up the driveway and *was* greeted with shouts and cheers. 4. After this the mixture *is stirred* constantly until it becomes smooth; then *cook* it a few minutes and *serve* on dry toast or crackers. 5. No sooner *had* the baggage *been taken* from the

launch and the tables *were set* than a terrible rumbling was heard. 6. The colonists *were* descendants of the English and *have* the English conception of liberty. 7. If this plan *is adopted*, it *would* result in a great deal of confusion. 8. If final *y* is preceded by a consonant, *change* the *y* to *i* before adding a suffix beginning with *i;* otherwise it *does not change*. 9. When hunting is allowed, it *is* dangerous for a farmer to enter his own woods during the open season, for fear he *might be* shot by a sportsman who *thought* he *saw* a deer. 10. He *was* unable to remain longer at the table, for his conscience *rebukes* him. 11. No sooner *had* we reached the house and *began* to feel at home than the order came to pack for another long journey.

EXERCISE 7

In each of the following sentences there is an unfortunate change in voice, evidently due to the fact that the writer, beginning with one subject in mind, unconsciously shifts to a second. For example, *Tins* is the grammatical subject of the first sentence, and the phrase *taking especial care of seams and corners* must, grammatically, modify this subject, since there is no other substantive, unless it be *water*, for it to modify. But logically the phrase belongs with some substantive not expressed—a subject to which the writer has shifted unintentionally. The sentence should read, *Tins should be washed in hot, soapy water, especial care being taken of seams and corners.*

Revise all the sentences:

1. Tins should be washed in hot, soapy water, taking especial care of seams and corners. 2. The boat was returned to the owner, having decided not to go fishing. 3. A bed can be made without difficulty, using hemlock boughs and spreading them carefully over the ground. 4. To be thoroughly mastered, an essay by Bacon must be read and reread, weighing each word and pondering the meaning of each sentence. 5. Walking through the fields in June, pretty flowers are seen on every side. 6. In those days the mail was carried by men on horseback from place to place, exchanging the mail at each town, one man covering a large territory. 7. Such as drank of the magic

liquor were touched by her wand, changing them into grovelling swine.

EXERCISE 8

Rewrite the following sentences, unifying elements joined by a coördinate conjunction:

1. We could not go very fast, for the roads were poor and on account of the steep grades. 2. A man who is hungry goes about the city seeking work and which results many times in failure. 3. He was a boy of good character and who was popular among his mates. 4. The boys decide that they can go no farther that night and to make a rude shelter that will serve to keep off the rain. 5. Not having heard from the agent, and as there was no time to lose, we made our purchases elsewhere. 6. He promised to go at once and that he would return quickly. 7. He is six feet in height and weighing two hundred pounds. 8. He began to suspect Elbert, one of his associates, and to whom he was warmly attached. 9. Mr. George Smith, now vice-president and director of the bank, its cashier at organization, and who has been officially connected with it many years, celebrates his eightieth birthday tomorrow. 10. One of the chief attractions, and which appealed most of all to us girls, was a delicious lunch. 11. A messenger enters and tells Lady Macbeth that the King is to be her guest and to make preparations for his entertainment. 12. To the right of the door is a thrifty vine which clambers high, and covering one of the windows completely. 13. He wrote the essay because he admired Macaulay and to correct false impressions concerning him. 14. The toy schooner in the foreground is trimmed with tinsel ropes and little electric lights of various colors, and having bottles of perfumery as a cargo. 15. I used to go down to the wharf afternoons and listen to the fishermen tell about their experiences and to watch the boats come in. 16. As the service was in the afternoon and the church being a mile away, it was necessary to start immediately after dinner. 17. The lady, having lost her way, and as night was coming on, felt that her plight was serious. 18. But Lady Macbeth was instantly at his side, saying that his lordship had often been thus and not to watch him. 19. There are a few disadvantages to the system, such as that the weight and size of packages are limited and to the fact that some articles are barred altogether. 20. Except for the purpose of destroying harmful

animals or to obtain necessary food, hunting, he maintained, was wrong. 21. The majority of people desire to read, but having only a few minutes at a time, they dislike reading a few pages of a book and then lay it down to pick it up again a day or two later. 22. Much space is devoted to a criticism of the work and in describing the author's trials in getting it published. 23. At first I was overawed by the immensity of the building and because there were so many people hurrying about. 24. I don't know why they called him Tony Mike unless it was because Tony rhymes with bony, or whether they thought he looked like the Irish terrier belonging to Mike the butcher. 25. His hat was lifted from his head and carried by the wind across the street, over people's heads, and finally resting in a puddle of water.

EXERCISE 9

Unify the terms that are in parallel construction:

1. His good traits are determination, faithfulness, generous, and honesty. 2. The case contained a collection of coins, some of England, some Spanish, and some from this country. 3. These garments are popular for three reasons: first, they are exceedingly becoming; second, their light weight; and third, for their warmth. 4. Reading maketh a full man, conference a ready man, and a man is made exact by writing. 5. To talk in public, to think in solitude, to read and to hear, and inquiring and answering inquiries is the business of the scholar. 6. In speaking of Round Pond he begins by telling where it is; second, we are told how to reach it; third, he names the families that make up the summer colony; fourth, the good times at Round Pond; fifth, certain unpleasant features are mentioned. 7. Three of Burke's objections to force are as follows: its uncertainty, it is temporary, and the object sought is impaired. 8. These things are necessary; first, a good play; second, the seat should be a good one; third, be sure to leave your worries at home. 9. He begins by telling when the play was written; second, he tells of the author's friendship with Garrick, the actor; third, we are told of how the play was prepared for the state. 10. We do cleaning, pressing, dyeing, repairing, also men's suits made to order. 11. I don't suppose I shall ever be nominated for presidency, governor, or mayor.

CHAPTER XXVI

COHERENCE AS AN AID TO CLEARNESS AND FORCE

The constable Dogberry, a character in Shakespeare's *Much Ado about Nothing*, thus accuses his prisoners: "Marry, sir, they have committed false report; moreover, they have spoken untruths; secondarily, they are slanders; sixth and lastly, they have belied a lady; thirdly, they have verified unjust things; and, to conclude, they are lying knaves." We laugh not only at the constable's misuse of words, but at the illogical way in which he numbers his charges; for surely *thirdly* belongs before *sixthly and lastly*, and we question the position of his *secondarily*.

There is something of Dogberry in most of us. We do not think straight; consequently our sentences ramble. We do not follow the natural time-sequence when telling a story, nor do we adopt a definite plan when picturing a landscape. Endeavoring to explain things, we jumble together cause and effect, acts and motives. That is, we set down items carelessly without troubling to arrange them. It is as if in making up a freight train the coal car were placed in front of the locomotive and the caboose in the middle of the train. In other words, our compositions lack what is known technically as **coherence.**

Lack of coherence—that is to say, lack of proper arrangement—is often seen in sentence structure. The various elements which make up the sentence are sometimes so out of their natural grammatical order that the relationship of part to part is not instantly apparent.

Seldom do subject and predicate give any trouble; they are, as a rule, discoverable at a glance, even when sentences are clumsily constructed. Rarely do adjectives stray from the words they qualify. But adverbs, phrases, and clauses are sometimes placed so far away from the words they modify as to cause the reader perplexity; and pronouns are used so carelessly that it is not always clear to what antecedents they should be referred. In a word, through faulty arrangement many sentences are like picture puzzles; the various parts lie before the reader, but they are almost meaningless till properly fitted together. Plain courtesy should prompt one to spare the reader this unpleasant task.

Not only should the items of a sentence be arranged in accordance with some natural or logical plan, that coming first which belongs first, and so on, but extreme care should be taken in making transitions from one item or assertion to the next. A sentence may be extremely long and contain many items, yet be perfectly clear, provided the transitions are carefully managed. The trained writer may be told by the skill with which he uses certain words serving as guides or heralds leading the reader's mind from one part of a sentence to another part, or from one sentence to the next, and explaining the relationship of what is coming to what has gone before.

Best known of all these guides is *and*, which simply bids the reader go right on; what follows is but a continuation, or is like what precedes. *And* corresponds to the plus sign in arithmetic. *But*, on the contrary, warns that exception is to be taken to a previous statement; it announces opposition, or a contrast. If what follows is merely an explanation of what is behind, there stands *for* announcing a cause or reason. *Therefore* heralds a conclusion or consequence. *Then* and *there* are time and place keepers, helping the

reader to keep orderly track of things as they happen one after another. *And, but, for, therefore, then,* and *there,* to which may be added *if* announcing a condition, are guides which save a great deal of trouble. Or we may think of them as links binding together the parts of a sentence, or as bridges leading from one statement to another. Whether we think of them as bridges, links, guides, or heralds, we see their purpose. It takes years of practice, however, to learn to use them effectively. Indeed, an untrained writer is detected at once by the clumsiness with which he links statement to statement, just as an unskilled carpenter is betrayed by his poor "joinery." The tendency is to omit links altogether, or to use a weak word where a strong one is needed, or to use *and, but,* etc., over and over, as if there were not many words which serve admirably as synonyms for each.

This is the conclusion: Do not ramble; think straight. Make sure not only that you know what you wish to say, but that you know the sequence you wish to follow. Take pains so to arrange each sentence that it coheres grammatically and logically. Acquire the art of using transitional words and phrases with precision.

EXERCISE 1

Improve the following sentences. In nearly every case you will find it necessary to change the position of but a word or two.

1. She had only been gone a few minutes. 2. The dog almost seems human. 3. Try only to see the bright side. 4. I neither call myself rich nor poor. 5. Both the speeches by Brutus and Antony were delivered with a definite purpose in view. 6. He is neither blind in the right eye nor the left. 7. We can neither borrow the yacht nor the canoe. 8. He had no sooner looked at the picture than he began

to laugh. 9. The sun drove all the clouds away that the wind had gathered. 10. The expert wrestler can practically throw his antagonist in any way he pleases. 11. After the cheer there was a lull, which was broken by the starter's voice, Mr. Alvord. 12. The hero of the book's name is Theodore. 13. He had only been present three days when he was taken ill. 14. In the opening lines the poet shows his unwillingness to write repeatedly. 15. He answered all the questions that were asked him promptly. 16. I shouted for John while returning through the woods a hundred times. 17. I cannot get any answer but $94.00, and teacher said that that was wrong yesterday. 18. By touching the person who drank with her wand, she changed him into a beast. 19. Brutus tries to show the people in his speech that it was right to kill Cæsar.

EXERCISE 2

Sometimes a phrase or clause dangles at the end of a sentence when it should come first or be tucked in nearer the word that it modifies. Keeping this in mind, improve the following:

1. The novel gives the events which led up to the battle in story form. 2. He went strolling down the lane with a smile. 3. The dancers were a pleasing sight, dressed in delicate shades of blue and pink. 4. He was kept after school for throwing snowballs almost an hour. 5. He then conducted me to a little chapel where all his ancestors had been married for centuries. 6. Scott cared less to make his readers laugh than to show what was considered laughable in King Richard's day, in his novel *Ivanhoe*, perhaps. 7. As Addison was about to take office, William III died and Queen Anne came to the throne, who had a strong dislike for Whigs. 8. The meetings were held in the attic, in general. 9. An angel had been sent to protect her, disguised as a shepherd. 10. Some of the flowers have already blossomed, and all that is left of them is their leaves, such as the hepatica, the bloodroot, and the adder's-tongue. 11. An unknown man was found lying by the railroad track with a fractured skull. 12. We were kept in camp for a few days and were then transferred to a prison, to our horror. 13. Colleges are springing up all over the country for women only. 14. They carried the dog to the police station which he had found at his door.

EXERCISE 3

That the careless placing of a modifier may introduce an element of unintended humor is shown in the following sentences. Make the necessary corrections.

1. This was taken from the dress which Marie Antoinette wore at her execution by an eye witness. 2. These lines were written nearly fifty years ago by one who has for several years lain in his grave for his own amusement. 3. Mr. White is excavating under his house on Academy avenue for a cellar, now occupied by Dr. Brown. 4. Take one of the powders on retiring in a little hot water. 5. It is said that Lincoln wrote his famous speech while riding to Gettysburg on a scrap of brown paper. 6. Lewis Taylor's back was strained by lifting the forepart of last week. 7. Mr. Crane lost a valuable cow last week; she fell into a large hole on her back. 8. The hound was making a desperate attempt to get his forepaws over the side of the boat, at the same time seizing the rope that held the boat in his teeth. 9. Mr. Roosevelt was shot in the middle of his campaign. 10. The corn was roasted by the boys on the ends of long, pointed sticks. 11. We thought that the boat would turn over several times before we reached the shore. 12. Rover finally lost the use of his legs; so we had to shoot him out of humanity. 13. The Board of Education has resolved to erect a building large enough to accommodate five hundred students three stories high. 14. My uncle lives in the country and of course keeps chickens like the majority of farmers. 15. It still poured, and uncle Harry started out to feed the cows with an umbrella.

EXERCISE 4

An earlier exercise has shown the value of participial and infinitive phrases in sentence construction. There is danger, however, in using such phrases carelessly. In the sentence *Greedily cropping the grass by the wayside, we could see a large, red cow,* the participle *cropping* is nearer to the substantive *we* than it is to the substantive *cow* which it is intended to modify. When a participle thus "dangles"

between two substantives, the result is a loose, "squinting" construction. In the sentence *Being inexperienced in running machines, such accidents are excusable*, the phrase *being inexperienced* must, grammatically, modify *accidents;* logically it modifies some substantive which the reader had in mind but did not express.

Remodel the following sentences, making sure that each participle, if retained, has an expressed substantive to modify:

1. Getting up early in the morning, the first thing noticeable is the freshness of the air. 2. Up to last Saturday the team's record was clear, having scored eight consecutive victories. 3. After long considering what would become of me, the lid of the box in which I was confined was raised. 4. Coming nearer to it, the building certainly appeared dilapidated. 5. Winding in and out between beautiful banks, many an exclamation fell from our lips. 6. In 1618 his education proper began, studying at home with different tutors. 7. On ringing the bell the wicket was opened from within. 8. Drawing nearer, the mountain appears more rugged, with a thick undergrowth of white birch; advancing towards the top, the trees begin to thin out. 9. Having had your bath and having been tucked in clean sheets, mother puts the room to rights. 10. Passing down the corridor, a doorway appears in the wall. 11. Going around to the back of the house, an old-fashioned well-sweep is found.

EXERCISE 5

Remodel the following sentences in which participles dangle:

1. Clinging to the organ-grinder's arm, I saw a monkey. 2. Determined to go, we could not persuade him to remain. 3. The solution of the problem is not difficult, being nothing more than an example in simple addition. 4. I sailed on a first-class steamer, being fully equipped with the latest improvements. 5. Being nearly exhausted, we carried him to camp on an improvised stretcher. 6. The town is eight miles from any railway; located in the heart of the Berkshires, the scenery is unsurpassed. 7. He saw the form of the crouching bloodhound, his eyes glaring in the moonlight, his jaws open and poising for a spring. 8. After trying to get away from me several

times, I finally got the cattle home. 9. The behavior of the boys can hardly be excused, refusing to help the old man when he cried out to them. 10. In a room barren, cheerless, and cold, lighted by one flickering gas jet, seated on a straight backed, uncomfortable chair is a worn-looking man. 11. Standing on the platform we could see many people about to take the train. 12. Hiding in the dark corner of the woodshed, they could not find us. 13. Having given our tickets to the usher, he escorted us to our seats. 14. After knocking at the door for several minutes, Lord V——— let Kitty enter. 15. After promising not to do it again, the policeman let little Tommy go.

EXERCISE 6

Every pronoun should have a clearly defined, easily discoverable antecedent. Every relative clause should be so placed that the reader will see at a glance its connection with the rest of the sentence.

Revise the following, making whatever changes are necessary for clearness and smoothness of expression:

1. We took the shells off the walnuts and stirred them into the candy. 2. Before the boat could reach the ship, it sank. 3. While Henry Houston was hitching up his horse Wednesday afternoon in front of the Grand View stables, he was frightened by two dogs that were fighting and ran away before he was wholly hitched up. 4. Fitz James gave Ellen a ring which, he said, the King had given him after saving his life. 5. John's father died when he was quite young. 6. Henry lost his dog when he was but four years old. 7. No doubt Elbert is clever, but it will not make up for his negligence. 8. I have often seen an advertisement containing a picture of a little chicken, underneath which are the words "Hasn't scratched yet." Nevertheless one of the first lessons the mother hen teaches them is how to scratch. 9. Untying her apronstrings, she tossed it over the back of a chair. 10. She called out to him to unravel his stocking and tie something heavy to the end of it. 11. A carpet-sweeper is a contrivance for picking up dust and scraps from the floor when it is rolled up and down. 12. In the second scene it shows Brutus and Cassius quarreling. 13. In Antony's speech he (Antony) did not refer to himself in the same way that he (Brutus) did in his. 14. Strangers notice

at Mt. Holyoke little marks of courtesy, such as getting off the sidewalks and giving them the best seats. 15. John Bright, an excellent speaker and writer, accomplished this by studying the best English authors. 16. On the second day, my feet got so blistered that I had to go barefoot; so I tied my bootlaces together and put them over my shoulder. 17. I cannot begin to tell how many windows there are, but I know there are about as many as there are doorknobs, one of which is open that the breeze may blow in. 18. Another thing I noticed was the lengthy paragraphing, one I found being four and one-half pages long. 19. She clambered into the boat, with the help of others, and took off her shoes; and for the rest of the ride they were very quiet because so frightened. 20. It is less than twenty-one years since the first house was erected in B———, and now it contains 20,120 inhabitants. 21. The King had appointed councilors before the colony sailed from England, but instead of making known their names he gave strict orders that they should be placed in a sealed box not to be opened till the colony reached America; and curiously enough, when the names were taken from the box, John Smith was found among them. 22. The Indian brought the Spaniard before the judge and accused him of stealing his horse, saying that he had reared him from a colt.

EXERCISE 7

The pronoun they, *as in the expression* they say, *sometimes has no very definite antecedent but refers to people in general. Perhaps in the following sentences it is employed too loosely. Reconstruct the sentences.*

1. Boys often work in stores during the holidays when they are in need of extra help. 2. There is a good ballground here where they have games twice a week. 3. Although in Ohio snow-shoes are seldom necessary in any snow that they have there, they are sometimes a great aid. 4. In those days they served fish at wedding feasts. 5. The train did not leave the station that day, for they considered the roadbed unsafe. 6. Have you ever been in Ashuelot? They had a disastrous freshet there, a year ago. 7. Uncertainty of weather interferes but little with the game of hockey in cities where they have rinks of

artificial ice. 8. Between Stonington and New London the roads were in poor condition, for they were repairing them. 9. Our defeat was due to our lack of training, so they say. 10. Occasionally a train started out, but as soon as the water rose they turned back. 11. I was told recently that they adulterate chocolate with clay, sometimes. 12. Before the days of steam, they used to travel by stagecoach. 13. Then we entered a room where they make bells. 14. At the universities they do a great deal to aid needy students.

EXERCISE 8

Relative clauses are the offenders in the following. Remodel the sentences in such a way as to make the relationship of part to part unmistakable.

1. This was due to the guide's carelessness, who neglected to tie the boat securely. 2. Each man had to slide down a rope to the ground, which was attached to the roof. 3. I hope this letter will reach some kind person's hands who will come to my rescue. 4. He gave my uncle the tickets, who thanked him for them. 5. On our way we passed John's house, whom we asked to join our party. 6. We saw the house in which Maria Mitchell was born, who was a distinguished astronomer. 7. I asked the man's advice who made the engine. 8. We sat before the kitchen fire, which was the best room in the house. 9. And the man came into the house; and he ungirded his camels, and gave straw and provender for the camels, and water to wash his feet and the men's feet that were with him. 10. A friend of Mr. Jones named King, son of Commodore King, who had been his college chum, sailed for Liverpool yesterday. 11. Cerberus was a three-headed dog guarding the entrance to Hades whose jaws dripped poison.

EXERCISE 9

If you will read carefully a page of good prose, keeping grammatical structure in mind, you will be surprised, perhaps, to find how many of the sentences are elliptical, or incomplete, the reader being left to supply missing words.

Even more elliptical are the sentences employed in conversation. Such time-saving "cross-cuts" are commendable. Occasionally, however, the omission of words leaves a sentence incoherent; the meaning becomes obscure or changed altogether, sometimes with humorous effect. Be careful, therefore, not to leave gaps for the reader to bridge. Let the path be short, but make it easy for the reader's mind to follow.

Supply missing words, and make whatever changes are necessary for clearness, in the following sentences:

1. This method is as easy, if not easier than, the other. 2. He never has, and I fear he never will be, fond of reading. 3. I always have, and always shall be, glad to serve. 4. Saturday is better than any day in the week. 5. There were twenty posts, with a space of ten feet between each. 6. He likes the first better than any in the lot. 7. Perhaps squirrels think autumn too short a season to prepare for winter. 8. Lord North's plan and Burke's were in some respects similar and dissimilar. 9. The grove is a nice place to picnic. 10. We went to pick flowers and fish. 11. Clean the meat thoroughly, then roll in flour. 12. You make the custard first, and when cooled pour into the freezer-can. 13. If the seams of your gloves hurt you, turn inside out. 14. I then drop the corn mixture by tablespoonfuls into the hot fat and fry like eggs, turning over when one side is a golden brown. 15. Macaulay's style is very different from other authors we have studied. 16. *Oliver Twist*, one of Dickens's novels, is as interesting to a girl as a boy. 17. He showed me a lot of medals he won. 18. While driving to town, the horse ran away. 19. While eating our dinner, the yacht was speeding on. 20. Theater programs are often read from cover to cover while waiting for the curtain to rise. 21. One day while sitting on the beach the tide was coming in; and as we watched we saw a child standing knee-deep in the water. 22. Will the person who by mistake took a bicycle from in front of the post-office kindly return or notify A. M. Garvin. 23. He decided that he did not care for the position, so gave it up. 24. In those days every lady of refinement, as well as man, could read Latin. 25. I had great fun driving the horse from the top of the hay-load.

EXERCISE 10

In a similar manner supply missing words and make other necessary changes in the following sentences:

1. The title of the novel is *Uncle Tom's Cabin*, by Mrs. Stowe. 2. Wanted: a servant who can cook and care for children. 3. His opinion is very much valued in affairs of state, having read the newspapers for the last half-century. 4. This being the only park of its kind in the city, will be greatly appreciated. 5. My father being with us, was anxious to have me see the school he attended when a boy. 6. It was a beautiful June evening that our party gathered for a frolic. 7. We visited one of the greatest attractions on the island, or is so considered by many tourists. 8. Do not forget forty pounds is the limit of man's pack; more is making a pack-mule of him. 9. The little canary took the journey with us. Please thank John for sending us the cage to travel in. 10. The principal instruments used in recording weather are the barometer, wind-gauge, anemometer, rain-gauge, and snow-gauge. 11. The tribesman learns also the use of weapons, tanning of hides, dressing meats, and other useful things. 12. This is a book that will be read by generations to come as well as those gone by. 13. The wind blew down houses, telephone wires, and uprooted trees. 14. The second year, each lad must kill, either with his bow or spear, an antelope, and many other difficult feats. 15. The captain said that while the steamer was in the ice-track, the weather became cold enough to wear an overcoat. 16. The training squad needs but outdoor practice to develop it into as promising a squad as the school has had in years, and from which can be picked a winning team. 17. The *Lady of the Lake* lay in Mary's lap, opened at a favorite passage which she may have been reading, by her appearance. 18. At first she accepted the diamonds; then she changed her mind and told him that she would not take them, and to give them to Elaine. 19. In a corner is something rusty which, though few would recognize as such, passes for a stove. 20. The dog goes after the cows, and he brings them successfully, if nothing is the matter, when one of the men has to go and get them. 21. The leader directs the orchestra, a task calling for great tact, especially so since many players are foreigners whose customs are different from ours and are easily offended. 22. Her friend was very prim, sharp features, a high forehead, and

lips firmly pressed together. 23. His face was thin and pinched, a red nose, mouth open, and little black eyes. 24. The reader is shown first an English forest, then a Saxon house, from there to tournament grounds near a small village, then to the home of a wealthy Jew.

EXERCISE 11

The principal members of the and *group of linking-words are* too, also, likewise, besides, furthermore, moreover, again, in addition to this, in like manner. *Select from this list a word or a phrase for each dash in the following sentences:*

1. He promised us a cottage free of charge ——— the use of a boat;——— he said we might help ourselves to his corn and potatoes.

2. The guide crossed the fissure by crawling cautiously along a decayed log which threatened every moment to give way beneath him. ——— every member of his party reached the other side in safety.

3. I think we had better return at once, for it looks like rain. ——— we promised to be back before dark ——— it is now after six.

4. We furnished them shelter for the night, ——— in the morning a hearty breakfast. ——— we supplied them with money enough to take them back home.

5. Apples are indeed a wholesome fruit. Cherries are excellent, ——— so are grapes. But I prefer peaches.

6. Our opponents may claim that in the small college one forms closer friendships with classmates. ——— they may maintain that in the smaller institution one comes immediately under the professors ——— is not entrusted to tutors.

7. I think the girls did exceedingly well, if we consider that they were younger than their opponents; ——— it should be remembered that their strongest debater was unable to be present.

8. Dickens introduces many characters that are coarse ——— repulsive. ——— his characters are not always true to life. ——— it must be admitted that some of his incidents are improbable. His sentences, ———, are not all strictly grammatical. Nevertheless his genius is so great that we are willing to overlook many faults.

9. Consider, if you please, that their task was exceedingly difficult. Do not forget, ———, that they were inexperienced.

EXERCISE 12

Invent sentences in which the link-words mentioned in the preceding exercise are employed. Underline all linking expressions.

EXERCISE 13

The principal members of the but *group are* yet, still, nevertheless, however, for all that, on the contrary, at the same time, on the other hand. *Select from this list a word or a phrase for each dash in the following sentences. Try not to use the same expression twice.*

1. Janet is not a brilliant girl, and much of her time is given to home duties; ——— she is so persevering that I think she may win the scholarship prize. 2. We stated our case and asked him to help us, but it was of no use. He did agree ——— to try to interest others in our cause. 3. There are, it must be admitted, serious obstacles in our way, and we may fail altogether; ——— let us try, and try hard. 4. In autumn, when the young birds have flown, you can collect many nests and study their beautiful workmanship; ——— pray keep your hands off them while they are in use, for it is neither kind nor polite to meddle. 5. It rained almost continuously throughout the day, the wind was cold, and the work disagreeable. ——— no one uttered a word of complaint. 6. Do you fancy that Gaytown is an ugly little village with shabby stores and ill-kept streets? ——— it is as pretty a place as one cares to see. 7. To be sure, your garden is ruined, and I cannot blame you for feeling provoked; ——— you should remember that the mischief-makers were very little fellows and did not realize what grief they would cause you. 8. An automobile never shies, never gets tired, never gets sick. A horse ——— is thoroughly unreliable, "a vain thing for safety." 9. Of course it is laughable that we hunted through meadow after meadow, and at last found the plant growing in our own backyard; ——— who ever would have thought of looking there for it!

EXERCISE 14

Invent sentences in which the link-words employed in the preceding exercise are used. Underline all linking expressions.

EXERCISE 15

The principal members of the therefore *group are* consequently, accordingly, thus, then, so, hence, as a result, as a consequence. *Select from this list a word or phrase for each dash in the following sentences:*

1. The angle A B C is a right-angle; so too is the angle D E F. ——— the two angles are equal. 2. On Wednesday, however, it rained all day and no game was played. ——— we never knew which was the better team. 3. All men are mortal. Socrates was a man; ——— he was mortal. 4. You say the fog is still thick in the harbor? ——— I think we ought not to go. 5. By nine the clouds were scattering, ——— we decided to go, after all. ———Bryant was sent with a message to Capt. Leman and mother made haste to prepare lunch. 6. The waves off Pemaquid were too high for comfort; ——— we turned back and sought shelter at New Harbor. 7. The repairs were made very hurriedly; ——— we were soon in trouble again. 8. You say the whistles are blowing? ——— there will be no school today. 9. It was very dark and the road was badly blocked with snow. ——— we proceeded at a snail's pace and ——— we did not reach home till midnight. 10. It was agreed that the cottage should be erected on this eminence. ——— plans were hastily drawn and a builder engaged.

EXERCISE 16

Invent sentences or groups of sentences in which the link-words employed in the preceding exercise are used. Underline all linking expressions.

EXERCISE 17

The principal members of the then *group are* presently, meanwhile, thereupon, eventually, to conclude, thereafter, incidentally, to crown all. *Invent two or three short paragraphs, using in each as many of these terms as you can conveniently.*

EXERCISE 18

Supply an appropriate word or phrase for each dash in the following sentences:

1. After dinner we went to the music-room, where Mary and Helen entertained us by playing duets. ——— a most delightful evening was spent. 2. Success in life does not always mean accumulated wealth; ——— here in America, we are told, it is coming to mean that. 3. In schools and colleges we do not find education without athletics;——— it has frequently been shown that the exaltation of one weakens the power of the other. 4. Some are inclined to think that exercise is unimportant; ——— Addison says that, were not exercise absolutely necessary for our well-being, nature would not have made the body so proper for it. 5. The sun came out, ——— the man felt warm ——— took off his coat. 6. A Spaniard was riding through a barren country when his horse fell lame. He was in dismay ——— he spied an Indian coming toward him on a fresh horse. 7. Owing to recent storms no fish could be had for the feast. On the eventful morning ——— a poor fisherman came to the gate carrying a large turbot. 8. Isaac stumbles and falls; ——— Wamba jumps forward and triumphantly waves his wooden sword.

EXERCISE 19

Improve the following sentences by substituting better words or phrases for the words italicized:

1. Reluctantly the king ordered his servants to whip the lad *and* to lay the blows on lightly. 2. Determined to get the man's cloak, the wind blew harder and harder; *and* the traveler merely wrapt it closer about him. 3. Won by flattery, I consented to turn the grindstone for him; *and* long before the scythe was sharp, I felt sorry that I had agreed to help him. 4. Better keep your wood stacked under a tree; *and* should rain fall, it will remain fairly dry. 5. The Spaniard asked the Indian to exchange horses, *and* the Indian refused, *and* the Spaniard forced him to do it. 6. The prisoner did not dare to hesitate *and* he answered promptly, "The left eye, sir." 7. I watched for several minutes *and* to my surprise I saw the muskrat reappear. 8. He thought he was not strong enough for the mile

run, *and* entered the half-mile. 9. Most of the trees are birches, *and* there are a few pines. 10. A traveler came along just then, *and* the Wind said, "I will make him take off his coat." 11. I took the seven-fifteen train from Hartford, *and* due in New Haven about eight-forty-five. 12. The town was overrun with rats and mice, *and* the mayor issued a proclamation promising one thousand guilders to anyone who should rid the place of the pests.

EXERCISE 20

The connective *as* is so commonly misused that the young writer will do well to avoid it. This should prove easy, for the word has a number of synonyms. Instead of *We did this as it seemed prudent,* it would be better, perhaps, to write *We did this because it seemed prudent.* In the sentence *We followed the path as it would take too long to go by way of the road,* either *for* or *since* might advantageously be substituted for *as.* In the sentence *We went to the spring so as to get a pail of water, so as* is entirely unnecessary, for the infinitive by itself expresses purpose.

Remodel the following sentences, avoiding the use of as *and* so as:

1. We blazed a tree here and there *so as* we could find our way back. 2. At last he gave up, *as* he saw that defeat was inevitable. 3. Our first thought was to cover the book *so as* to prevent its being soiled. 4. It could not have been he, *as* I saw him distinctly. 5. I am glad you told me this *as* it confirms my suspicion. 6. We climbed higher yet *so as* to get a better view. 7. *As* we have agreed to go, let us keep our word. 8. There must be some one within, *as* I hear voices. 9. We did this hurriedly, *as* we were told to do it. 10. I can't see *as* there's any use in my trying, *as* the others are better athletes.

EXERCISE 21

Improve the following sentences by substituting better words or phrases for the expressions italicized:

1. During the summer he enjoyed a pleasant outing, *as well as* earn-

ing a little money. 2. The athlete feels defeat *like* a soldier does who has lost a battle. 3. It taught me a lesson, *because* after that I used greater care. 4. The snow was knee deep *but* I started for school; *but* I had to turn back *as* there was no session that day, on account of the storm. 5. The reason for the postponement was *because* it was very stormy. 6. Many objections were raised *against* this plan. 7. They procured him a pension of three hundred pounds which, *besides* his private means, made him well off. 8. Lady Macbeth, so much tenderer was her conscience, did not continue murdering people *like* Macbeth. 9. The house had not been occupied *as long as* the girls could remember. 10. It would not be long *until* cold weather came. 11. We decided to go, *as long as* we had everything ready. 12. But we could not stay there long, for our appetites, after this chase, were ravenous; *but* we were afraid to stir. 13. We did not doubt his word *because* what Shorty said always "went." 14. We did not start very early *because* it takes only two hours to reach the summit. 15. On seeing the bright object on the hearth, he thought first *if* his gold had been returned; second, *if* his little sister had come back to him; third, *if* it was all a dream. 16. No sooner had he spoken *when* the door opened. 17. This is a little different *than* the others. 18. He told me that it cost almost twice as much to send packages by express *than* it did by mail. 19. It seems but yesterday *since* we first entered school. 20. We had no sooner completed the necessary duties *but what* we were curious to look about. 21. Strike out bold *like* I do. 22. He looks *like* he were tired. 23. I am not decided *if* I am going to college, but I want to go. 24. Wear a heavy coat *so as* you won't be cold. 25. The captain told the passengers they could go ashore, *and* to return by four o'clock.

CHAPTER XXVII

FORCE GAINED THROUGH BREVITY

Sentences that ramble on and on, stating essentially the same thing over and over, sentences burdened with much that is of so little consequence as not to be worth recording, and sentences in which twenty words are employed to do the work of ten—how tiresome they are and how common. Tautology, pleonasm, verbosity, prolixity, redundancy, and circumlocution are learned names for various kinds of sinning against brevity. Forget the names, but cultivate the habit of being reasonably brief. First determine definitely what you wish to say, then say it, and stop when it is said. Revise your sentences, striking out unnecessary words—conjunctions, adverbs, adjectives, and clauses even. Combine short sentences when they are closely related. Try to substitute strong words for weak phrases. Cutting away the unnecessary and substituting the strong for the weak imparts vigor and precision.

EXERCISE 1

Remove all useless words from the following sentences:

1. The furniture included chairs, tables, and etc. 2. We did not look to see where we were going to. 3. Henry gave up at once, but Frank he stuck to it. 4. I wonder where he lives at. 5. What kind of a bird is it? 6. The loftiest mountains in this fairyland, I don't think, are not over three feet high. 7. At about ten o'clock we all went home. 8. We could have gone yesterday had we have cared to. 9. I think that by leaving home when he was young that Arthur acquired the ability to look out for himself. 10. Of course there are many ways of which I know nothing about. 11. He would rather

die than to live in disgrace. 12. Tabby stays in on rainy days because that she does not like to wet her paws. 13. The road is poor, it being sandy. 14. It was so foggy that we could not hardly see the shore. 15. They each had a dollar apiece. 16. Add together these three numbers. 17. Opposite to the door hung a mirror. 18. The plans are alike in that they both advocate peace. 19. This is a good story, but the other is equally as interesting. 20. He gave the both of us all that we could carry. 21. A messenger was sent to Octavius so as to let him know of Cæsar's death. 22. We shall be with you by the latter end of March. 23. The ox was lame, and so they turned him out to pasture. 24. They returned back again to the same city from whence they came forth. 25. The building is low as compared with ordinary dwellings. 26. Thinking it to be a good bargain, she purchased the hat. 27. There was not one of them spoke. 28. He wrote a biography of Johnson's life. 29. Come Thursday evening at 8 p. m.

EXERCISE 2

Condense the following, removing useless words and making whatever other changes seem necessary:

1. He had nothing to look forward to in the future. 2. We then retraced our steps back to the theater. 3. Hitherto and up to this time, we have been successful. 4. Let the water boil for about five minutes from the time it begins to boil. 5. From this mammoth station trains start every few minutes for their destinations. 6. Both these lines are parallel to each other throughout their length. 7. Ellen dances well for a new beginner. 8. They feared the consequences that would follow. 9. The present system of forecasting the weather now used was developed in 1870. 10. He asked him to be around at his house about four. 11. Although personally I have had no experience myself, I can tell what others of experience have reported. 12. The sea-fight was a wonderful spectacle to the spectators. 13. It has a long handle about six feet long. 14. The lodge was covered on the outside with vines that grew all over it. 15. He could boast of a long line of ancestors back of him. 16. He wore a long coat which, by its appearance, looked to be old. 17. Hence it follows, therefore, that you are right. 18. It would have been very delightful but for the surroundings round about us. 19. It was a steep, stony road; so

accordingly we drove slowly. 20. Nature combats against these poisons. 21. It was all an unintentional mistake. 22. Finally Macbeth lost his wife, Lady Macbeth. 23. He fished with a long bamboo pole at least ten feet long.

EXERCISE 3

Simplify the following:

1. The results that resulted resulted in the following results. 2. In the cutting-room, which is situated on the second floor, is where the actual construction of the tires is begun. 3. After I had made careful examination, I decided to take the red one. 4. While I was debating what I should do, I saw Henry approaching toward me. 5. Once upon a time there were some men who were building a tall chimney. 6. His downfall was due to the excessive drinking of intoxicating liquors. 7. A small party of settlers wound their way along a lonely Indian trail through a dense forest of pines. It was a crooked path, winding in and out. 8. A boy whose name is Wilbur brings the mail. 9. In some of the cities there are large mills where cotton goods are made, which afford work for many people. 10. After talking about the boat with a man who had long made a business of making boats, we decided to make our boat of cedar wood. 11. His father, who was an attorney and well-to-do, was of an old Scotch family, and so was his mother also, who was the daughter of a distinguished physician in Edinburgh. 12. To clean windows, the first thing to do is to get a basin of warm water, a cake of soap, and two or three cloths. 13. This story which I recall to my mind is not clear in my memory as to whether I read it, made it up, or heard it told to me as an actual experience. 14. What a benefit and blessing the public school is to some of the daughters and sons of the citizens of this city. 15. Simplicity is one of the qualities which are essential to a true gentleman. 16. One very interesting course is called Household Economics, in which you learn not only how to work and sew, but you also learn the way the house ought to be managed and the order in which the household duties should be taken up. 17. Another experience which he had which caused him mortification happened while he was employed by Mr. Newberry. 18. In the masque *Comus*, each actor and actress makes long speeches and the others wait until that one has finished before he gives his, which is also as long. 19. This friend had

a daughter who was about as old as Kitty was, whose name was Bessie. 20. A party of ten, including myself, started at nine. 21. In the center of the yard is a pump from which water is obtained. 22. One October morning when the sun was shining brightly and the air was keen, five or six of the girls in the neighborhood, including myself, started out on a tramp. We were dressed warmly and took our lunch with us, for we did not plan to return till dark. We started out in good spirits and were determined to make our holiday a joyful one. We were certainly a merry group as we walked along the country road. On either side of us were woods.

EXERCISE 4

Combine each group into a single sentence free from unnecessary words:

1. Among the country schoolhouses which I have seen, this one in particular pleased me. This schoolhouse stood at the foot of a long hill. It was made of wood and was painted white. It had green blinds. 2. My dwelling, which consisted of a somewhat shaky cabin, was situated on a little rise of ground. The cabin consisted of but one room with but little furniture. 3. In the center is a wreath. From this wreath come strings. These strings are made of paper cut into fancy shapes. They extend from the wreath to each corner of the window. This arrangement makes the window look pretty. 4. They divide the crowd. Brutus takes one section and Cassius the other. 5. Two elderly ladies live in a house in the city. The house, which is a rambling wooden structure, is older than its inhabitants. 6. To the south lies lofty Mt. Sunapee, 2700 feet high. To the west lies Mt. Kearsarge, 2300 feet high. Both are surrounded by many foothills. 7. This house has many windows. Each has twenty-four panes of glass, small and square. 8. The Pequots were the most warlike Indians of New England. They were settled in the southeast part of what is now Connecticut. 9. Charles Lamb was contemporary with Wordsworth and Coleridge. He was born in 1775 and he died in 1834.

CHAPTER XXVIII

PRECISION AND VIVIDNESS THROUGH CHOICE OF WORDS

An interesting chapter in Barrie's *Sentimental Tommy* tells how Tom, competing with a schoolmate in a composition-writing contest, surprises his master by handing in at the end of the allotted time a mere fragment of an essay, though his competitor has found time to write many pages. For Tommy, with his essay little more than begun, had paused to think what word would precisely convey the meaning he had in mind. Minutes slipped by, yet the right word—he could think of many that would almost do—would not come. He continued groping for that word till time was up—and the prize was lost. He lost the prize, but he won a great victory; for at last precisely the right word did occur to him, though it came too late. It would have been a great victory even if he had never discovered the right word; for it is better to stick to a difficult task than to compromise, merely "getting by" through doing the easy, unheroic thing.

"The right word in the right place:" that is one secret of good composition. What is the right word? Sometimes it is difficult to tell, though the difficulty becomes less and less as we learn to keep ever in mind the person or persons for whom our words are intended. Am I making myself understood? Are my words such that they will convey my meaning precisely, make others, through imagination, see, hear, and feel what I would have them see, hear, and feel? These are questions one should ask himself repeatedly when-

ever he is writing, if he would express himself clearly and forcefully.

For clearness use simple, **familiar words**—words that are in nearly everyone's vocabulary. Don't write *Extinguish the nocturnal illuminator*, but *Put out the light*. Don't employ technical words in writing about baseball to one who is unfamiliar with the game; or if technical terms are unavoidable, explain their meaning. Don't force the reader to guess what a word means; he may guess wrong. Don't force him to consult the dictionary; he may not have one at hand.

For clearness use **precise words.** *Nice* is a good word; so is *pretty*. But there are many kinds of niceness and prettiness; how can one be sure, when using these words, that his readers will take them in the way he intends? *Good* and *fine* are excellent in their way, but they are not precise.

Specific and **general** are terms often applied to words. *Structure* may be classed as general, since it might apply to a building or a monument or a machine. *Building* is less general in character. If for *building* the word *dwelling* be substituted, the picture conveyed is more definite—more specific. But there are many kinds of dwellings; a cave may be a dwelling. *Cottage* is a still more specific term. Broad, general terms are very useful; we need them frequently; but for clear, forceful writing the more specific term is better, as a rule. It conveys a more definite impression.

Adjectives and adverbs are **picture-bringing words.** Notice the force of the adjectives in the phrase *an old, dumb, myriad-wrinkled man*. Notice the adverb in *Her eyes dwelt languidly on Lancelot*. But verbs, too, often have the magic power of conveying pictures. In the sentence *Down through a deeply shaded glen brawls a brook*, how picture-producing is the verb *brawls*. Merely by inserting here and

there an appropriate adjective or adverb, and by substituting strong, picture-bringing verbs for weak ones, a very commonplace, dull, almost lifeless paragraph may not uncommonly be made a new, fascinating creation. This is a secret very easily told; it has to be told the young writer a great many times before he really believes it. We suspect that Sentimental Tommy found out the secret without being told, for Tommy was a genius.

EXERCISE 1

Study the following groups, dwelling upon each word till you see precisely what it means. If you find yourself in doubt, consult a dictionary.

1. Guess, think, imagine, suppose
2. Ignorant, uneducated, misinformed, illiterate
3. Show, play, exhibition, performance, entertainment, game, festival, celebration
4. Lie, falsehood, fraud, hypocrisy, fabrication, fib
5. Clever, bright, gifted, capable, sharp, shrewd, cunning
6. Nice, splendid, delightful, elegant
7. Fine, dainty, tidy, trim, exquisite
8. Hate, dislike, detest, despise, abhor
9. Job, trade, calling, employment, business, profession
10. Beautiful, pretty, lovely, handsome, charming, fascinating, attractive

EXERCISE 2

Study the following groups, dwelling upon each word till you see precisely what it means. If you find yourself in doubt, consult a dictionary.

1. Awful, dreadful, terrible, horrible, gruesome, frightful
2. Sweet, affectionate, kind, gentle, amiable
3. Fierce, wild, furious, ferocious
4. Big, great, large, immense, gigantic, vast, enormous, colossal
5. Polite, courteous, well-bred, tactful, gentlemanly, urbane

6. Scholar, pupil, student
7. Silly, foolish, ridiculous, absurd, stupid, grotesque
8. Pleasant, pleasing, agreeable, good-natured, good-hearted
9. Faithful, true, loyal, trustworthy, incorruptible
10. Home, house, dwelling, building
11. Reply, exclaim, say, answer

EXERCISE 3

Define the following in such a way as to bring out the precise meaning:

1. Audience, spectators, crowd. 2. Teach, learn. 3. Leave, let. 4. Stop, stay. 5. Ride, drive. 6. Verbal, oral. 7. Invent, discover. 8. Party, person. 9. Bring, take. 10. Practical, practicable.

EXERCISE 4

Form groups of synonyms about the following words, and try to show what new shade of meaning each word contains. This exercise is appropriate for a class competition.

love	coax	hit	annoy
look	call	get	speak
happy	little	lazy	amaze

EXERCISE 5

Form groups of synonyms about the following words. Try to show what new shade of meaning each word contains.

awkward	stingy	brave	journey
behavior	sad	help	timid
boy	strike	cold	poor

EXERCISE 6

Study the sentences below, noting how the well-chosen verbs (participles included) help the reader to see and hear what the writer has, perhaps through imagination, seen and heard:

1. Namgay Doola had *scrambled* on the jam and was *clawing* out the butt of a log with a rude sort of a boat-hook. It *slid* forward

slowly, as an alligator moves, and three or four others *followed* it. The green water *spouted* through the gaps. Then the villagers *howled* and *shouted* and *leaped* among the logs, *pulling* and *pushing* the obstinate timber, and the red head of Namgay Doola was chief among them all. The logs *swayed* and *chafed* and *groaned* as fresh consignments from up-stream *battered* the now weakening dam. It *gave way* at last in a smother of foam, *racing* butts, *bobbing* black heads, and a confusion indescribable, and the river *tossed* everything before it. I saw the red head go down with the rest of the jam and disappear between the great *grinding* tree trunks. It *rose* close to the bank, and, *blowing* like a grampus, Nangay Doola *wiped* the water out of his eyes and made obeisance to the king.

2. The birds were *hopping* and *twittering* among the bushes, and the eagle was *wheeling* aloft and *breasting* the pure mountain breeze.

3. I think I can see now the procession of them between the heights of Dix and Nipple Top: the elk and the moose *shambling* along, *cropping* the twigs; the heavy bear *lounging* by with his *exploring* nose; the frightened deer *trembling* at every twig that *snapped* beneath his little hoofs, intent on the lily-pads of the pond; the raccoon and the hedgehog, *sliding* along; and the velvet-footed panther, insouciant and conscienceless, *scenting* the path with a curious glow in his eye, or *crouching* in an overhanging tree ready to *drop* into the procession at the right moment.

4. The river is *strewn* with boulders, big and little, through which the amber water *rushes* with an unceasing thunderous roar, now *plunging* down in white falls, then *swirling* round in dark pools.

5. The maiden *stole* in with averted eyes and *tiptoed* to the window.

6. I confess these stories, for a time, put an end to all my fine fancies. The storm increased with the night. The sea was *lashed* into tremendous confusion. There was a fearful, sullen sound of *rushing* waves and broken surges. Deep called unto deep. At times the black volume of clouds overhead seemed *rent* asunder by flashes of lightning which *quivered* along the foaming billows and made succeeding darkness doubly terrible. The thunders *bellowed* over the wild waste of waters, and were *echoed* and *prolonged* by the mountain waves. As I saw the ship *staggering* and *plunging* among these *roaring* caverns, it seemed miraculous that she regained her balance, or preserved her buoyancy. Her yards would *dip* into the water; her bow was almost *buried* beneath the waves. Sometimes an *impend-*

ing surge appeared ready to *overwhelm* her, and nothing but a dexterous movement of the helm preserved her from the shock.

EXERCISE 7

Study the adverbs and adjectives (participles included) in the sentences below, noting how they aid the imagination in seeing and hearing:

1. The family always came to church "en prince." They were rolled *majestically* along in a carriage *emblazoned* with arms. The crest glittered in *silver* radiance from every part of the harness where a crest could possibly be placed. A *fat* coachman, in a *three-cornered* hat, *richly laced*, and a *flaxen* wig *curling close* round his *rosy* face, was seated on the box, with a *sleek Danish* dog beside him. Two footmen, in *gorgeous* liveries, with *huge* bouquets and *gold-headed* canes, lolled behind. The carriage rose and sunk on its *long* springs with a peculiar stateliness of motion. The very horses champed their bits, arched their necks, and glanced their eyes *more proudly* than *common* horses, either because they had caught a little of the family feeling, or were reined up more *tightly* than ordinary.

2. It [a baby owl] is a *little round* ball of *gray* fluff, with the *quaintest, wisest, solemn* face.

3. The service was performed by a *snuffling, well-fed* vicar, who had a *snug* dwelling near the church.

4. He saw at a distance the *lordly* Hudson, far, far below him, moving on its *silent* but *majestic* course, with the reflection of a *purple* cloud, or the sail of a *lagging* bark, here and there *sleeping* on the *glassy* bosom, and at last losing itself in the *blue* highlands.

5. On nearer approach he was still more surprised at the singularity of the stranger's appearance. He was a *short, square-built old* fellow, with *thick bushy* hair and a *grizzled* beard. His dress was of the *antique Dutch* fashion—a *cloth* jerkin *strapped* round his waist—several pairs of breeches, the outer one of *ample* volume, *decorated* with rows of buttons down the sides, and bunches at the knees.

6. He wears a *broad-brimmed, low-crowned* hat; a *huge* roll of *colored* handkerchief about his neck, *knowingly knotted* and *tucked* in at the bosom; and has in summer time a *large* bouquet of flowers in his buttonhole, the present, most probably, of some *enamored country* lass.

7. The smith, with the horse's heel in his lap, pauses as the vehicle whirls by; the cyclops round the anvil suspend their *ringing* hammers and suffer the iron to grow cold; and the *sooty* spectre, in *brown paper* cap, *laboring* at the bellows, leans on the handle for a moment, and permits the *asthmatic* engine to heave a *long-drawn* sigh, while he glares through the *murky* smoke and *sulphureous* gleams of the smithy.

8. He follow'd through a *lowly archéd* way,
Brushing the cobwebs with his *lofty* plume;
. . . . . .
He found him in a *little moonlight* room,
Pale, latticed, chill, and *silent* as a tomb.

EXERCISE 8

Pick out the well-chosen words which appeal to the senses. Try substituting other expressions for these words. Try omitting some of them altogether.

1. The night had closed in rain, and rolling clouds blotted out the lights of the villages in the valley.

2. It [the island] is separated from the mainland by a scarcely perceptible creek, oozing its way through a wilderness of reeds and slime, a favorite resort of the marsh-hen.

3. The hollow blast of wintry wind rushes through the hall, claps the distant door, whistles about the casement, and rumbles down the chimney.

4. No signs of life occurred near him, but occasionally the melancholy chirp of a cricket, or perhaps the guttural twang of a bullfrog, from a neighboring marsh, as if sleeping uncomfortably and turning suddenly in his bed.

5. The castle-clock had just tolled midnight when a soft strain of music stole up from the garden. She arose hastily from her bed, and stepped lightly to the window.

6. As we passed through the neighboring village with cracking of whip and jingling of bells, heads popped up at the windows to stare, and the only living thing in the silent, sunny street was a melancholy fowl with ruffled feathers, which looked at us reproachfully as we dashed with so much energy over the crackling snow.

7. All the afternoon Minora has moped.

8. Late that night a small, spare man, in wet overcoat, fumbled his way into the damp entrance of the house, stumbled up the cracking stairs, unlocked, after many languid efforts, the door of the two rooms, and falling over the hair-trunk, slept until the morning sunbeams climbed over the balcony and in at the window, and shone full on the back of his head.

9. Two lone forest-trees, dead cypresses, stood in the center of the marsh, dotted with vultures.

10. A peep through one of the shops reveals a square court within, hung with many lines of wet clothes, its sides hugged by rotten staircases that seem vainly trying to clamber out of the rubbish.

11. The garden, with its muddy walks, and the chill, dripping foliage of its summer-house, was an image to be shuddered at. Nothing flourished in the cold, moist, pitiless atmosphere, drifting with the brackish scud of sea-breezes, except the moss along the joints of the shingle-roof, and the great bunch of weeds that had lately been suffering from drought, in the angle between the two front gables.

12. As she trode along the foot-worn passages, and opened one crazy door after another, and ascended the creaking staircase, she gazed wistfully and fearfully around.

13. The moment Wolf entered the house his crest fell, his tail drooped to the ground or curled between his legs; he sneaked about with a gallows look, casting many a sidelong glance at Dame Van Winkle, and at the least flourish of a broomstick or ladle, he would fly to the door with yelping precipitation.

14. She excelled in making little elegant good-for-nothing lady-like nick-nacks of all kinds.

15. Out of a giant tulip tree
A great gay blossom falls on me;
Old gold and fire its petals are;
It flashes like a falling star.
A big blue heron flying by
Looks at me with a greedy eye.
A bumblebee with mail all rust,
His thighs puffed out with anther dust,
Clasps a shrinking bloom about
And draws her amber sweetness out.—*Thomson*

EXERCISE 9

Perform as many of the following tasks as the instructor may assign:

1. Think of words, such as *flows, winds, brawls,* which might be used in describing the progress of a stream—brook, river, rivulet, etc. Having completed your list, try to invent sentences in which the words are used appropriately; for example, *Down through a deeply shaded glen brawls a brook.*

2. Form a list of words, such as *scampers, hobbles, rushes, creeps,* which might be used in describing the progress of a person or animal. Having completed the list, invent sentences in which the words are used appropriately; for example, *Along the dusty road trudged a sturdy youngster.*

3. In the same way invent sentences containing such words as *sighed, rushed, roared,* which might be used in describing the wind.

4. Invent sentences containing words descriptive of falling rain.

5. Think of as many kinds of whistles as you can. Think of all the different verbs that might be used in describing the noise made by each of these whistles. Write five or ten sentences, as vivid as you can make them, in which the verbs are employed.

EXERCISE 10

Let each pupil play the rôle of teacher—or textbook maker—and invent an exercise similar to the preceding. That is, call for a list of verbs appropriate to use in describing the sound or movement of some person or object under given circumstances. If among the exercises thus invented two or three especially inviting ones are found, let the class try them, the members finally engaging in friendly contest to see who can invent the most graphic sentences, employing the picture-bringing verbs brought out in the exercise. Try to avoid such absurdities as "The waves splashed against the ship with a mighty roar."

EXERCISE 11

Run through the composition you have written thus far and try to find places where, by inserting an adjective or an adverb, or by substituting a picture-bringing verb for one that brings no picture, the composition might be improved.

EXERCISE 12

Bring to class five sentences, prose or poetry, found where you please, containing strong picture-words.

CHAPTER XXIX

VARIETY IN SENTENCE FORM AS AN AID TO FORCE

SENTENCES are called **declarative, interrogative,** or **exclamatory** according as they make assertions, ask questions, or express deep and sudden emotions. Yet a study of good literature reveals that the interrogative and the exclamatory are sometimes used purely for dramatic effect. The interrogation point often suggests more than a mere question; it is like a beckoning hand, or a voice calling *Come and deny this.* It is a challenge to combat. The exclamation point resembles in shape a stiletto; the exclamatory sentence sometimes stirs the feelings as a declarative could not. It stabs!

Notice the challenging interrogatives in Shylock's reply to Salarino: "He hath disgraced me, and hindered me half a million; laughed at my losses, mocked at my gains, scorned my nation; thwarted my bargains, cooled my friends, heated mine enemies, and what's the reason? I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same summer and winter, as a Christian is? If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not be revenged?" Shylock does not ask these questions for the purpose of gaining information; every interrogation is a challenge. And in the opening scene of *Julius Cæsar,*

how effective is not only the interrogative but the exclamatory sentence, as used in the speech of Marullus:

> Wherefore rejoice! What conquest brings he home?
> What tributaries follow him to Rome,
> To grace in captive bonds his chariot wheels?
> You blocks, you stones, you worse than senseless things!
> O you hard hearts, you cruel men of Rome,
> Knew you not Pompey?
>
> . . . . . .
>
> And do you now put on your best attire?
> And do you now cull out a holiday?
> And do you now strew flowers in his way
> That comes in triumph over Pompey's blood?
> Be gone!

The orator, the poet, indeed whoever wishes to stir the feelings of those addressed, does not use the declarative alone; he employs all three forms, and not solely for the purpose of securing variety. Even the schoolboy can learn, with a little practice, to use these stronger, sharper weapons effectively.

Sentences may be classified in still another way. They are said to be **periodic, loose,** or **balanced.** Notice the following fragment of a sentence: *Around the rugged rock the ragged rascal*———. Did the rascal leap? hop? creep? He *ran.* But until the word *ran* is added, the sense is suspended. A sentence in which the meaning is thus suspended till the end is called **periodic.** It is effective because it holds the reader's attention, keeps him alert, arouses his curiosity. It is better, oftentimes, than the so-called **loose** sentence, the ordinary kind, where a good part of the meaning is grasped some time before the period is reached, the last words being a subordinate clause, it may be, or an unimportant modifier. Just as there are many degrees of looseness, so too, it should be remembered,

periodic is a relative term; but the device always has the same purpose, namely, to hold the reader in suspense.

A **balanced** sentence, as the name implies, is a sentence in which one part balances another—a clumsy definition, but better, perhaps, than a longer one covering all possible varieties. To use a homely illustration, the balance is arranged like a see-saw, with a pivotal point on each side of which is a load, the loads being practically equal. Notice the following: *A juggler is a wit in things, and a wit a juggler in words.* Here, as in many balanced sentences, the conjunction forms the pivot. *Juggler* and *wit* are found preceding the pivot; they are also found, in reverse order, following the pivot. *Things* balances *words.* Here is another example: *Integrity without knowledge is weak and useless, and knowledge without integrity is dangerous and dreadful.* In this sentence *Integrity without knowledge* is balanced by *knowledge without integrity; weak and useless* is balanced by *dangerous and dreadful.* Sometimes but part of a sentence is involved, as in the line

> To stop too fearful, and too faint to go.

This sentence arrangement is effective for a number of reasons. First, it throws into prominence the important words through contrast or antithesis, just as we set white against black, the good against the bad, to emphasize the difference. Second, it pleases because of its symmetry; we like to have things well balanced, like to see two parts of anything correspond, or match each other. Third, it enables the writer to put his thought in such attractive form that it is easily remembered, like a proverb or an epigram.

Related, in a way, to the periodic sentence is one arranged on the **climax** or ladder plan, the interest increasing step

by step, the more important or the more interesting following the less important or less interesting, till an impressive close is reached. It is like the ascent of a hill, each upward climb revealing some unexpected view more beautiful than the preceding one; or like the approach of a grand pageant, at first seen but imperfectly, then more distinctly, and at last in all its splendor of movement and color. Not every sentence can be cast in climax order, yet it is well to keep in mind, when writing, that such order is effective. We see it faintly in the Roman general's message home: *I came, I saw, I conquered.* It is conspicuous in the following lines from Longfellow's *The Launching of the Ship:*

> And see! she stirs!
> She starts—she moves—she seems to feel
> The thrill of life along her keel,
> And, spurning with her foot the ground,
> With one exulting, joyous bound,
> She leaps into the ocean's arms!

Simpler than any of the devices thus far mentioned, commonplace yet effective, is plain **repetition of word or phrase.**

> Alone, alone, all, all alone,
> Alone on a wide, wide sea!
> And never a saint took pity on
> My soul in agony.

Thus the Ancient Mariner to the Wedding Guest, impressively picturing his first emotion upon realizing that all his companions are dead. It would be easy to multiply examples, for prose no less than poetry is full of them, and we use the device commonly in daily conversation.

Finally, any **unusual arrangement** of the sentence serves to attract notice; and by keeping this in mind the skilled

writer often succeeds in focusing attention upon some word or phrase which otherwise would have little power. Macaulay uses this device repeatedly, and it is a favorite with the poets.

> Black grew the sky,—all black, all black;
> The clouds were everywhere.

The first of these two lines is more impressive than it would be if written

> The sky grew black,—all black, all black.

The repetition is effective; but the adjective, coming first, jumps out at the reader in a startling manner. Whatever stands first in a sentence, especially if naturally it would be placed elsewhere, gains emphasis.

Always to write with a view to gaining force through varying the sentence structure would be unwise. Effective composition is not a series of clever tricks. The devices mentioned in this chapter are of value only when used in moderation. They should be kept in mind when revising rather than when making a first draft. Yet it is remarkable how often even inexperienced writers employ them unknowingly—remarkable, yet not strange; for after all, they are natural expedients, appealing strongly to human nature. We crave variety; monotony wearies us. We enjoy the challenge of the interrogative, the shock of the exclamatory. We like to be kept in suspense, especially if surprise follows, as it does frequently in the periodic sentence and the sentence arranged in climax order. We enjoy contrast and symmetry, especially if compounded with ingenuity, and these are the essence of the balance. We like to have our attention impelled, as it is when a word or phrase is repeated or is made to pop out at us from some unusual

position. Challenge, shock, suspense, surprise, contrast, symmetry, variety: these, after all, are common weapons useful in commanding attention; but they should be used seriously, not as one brandishes a tin sword or beats a toy drum.

EXERCISE 1

Study the following sentences. What devices do you find illustrated? Are any of the sentences periodic? balanced? arranged in climax order? Where is emphasis attempted through repetition or unusual position? Where is the short sentence used effectively?

1. To err is human; to forgive, divine.

2. If the true spark of religious and civil liberty be kindled, it will burn.

3. Long and fierce was the altercation.

4. We, we alone—I say it openly—we, the consuls, are wanting in our duty.

5. Judge not, that ye be not judged. For with what judgment ye judge, ye shall be judged; and with what measure ye mete, it shall be measured to you again.

6. The memory of other authors is kept alive by their works; but the memory of Johnson keeps many of his works alive.

7. His temper was sweet, his affections warm, his spirits lively, and his principles weak.

8. This called on me for revenge. I have sought it. I have killed many. I have glutted my vengeance. For my country, I rejoice at the beams of peace. But do not think that mine is the joy of fear. Logan never felt fear. Logan will not turn on his heel to save his life. Who is there to mourn for Logan? Not one!

9. Do men gather grapes of thorns, or figs of thistles?

10. Sudden prosperity had turned Garrick's head. Continued adversity had soured Johnson's temper.

11. All things come round to him who will but wait.

12. Onward therefore the Kalmucks pressed, marking the lines of their wide extending march over the sad solitudes of the steppes by a never-ending chain of corpses.

13. And the king was much moved, and went up to the chamber over the gate and wept; and as he went, thus he said: O my son Absalom! would God I had died for thee, O Absalom, my son, my son!

14. The vigilance of the supreme magistrate may do much, but much will still remain undone. He can never know all the crimes that are committed, and can seldom punish all that he knows.

15. He that findeth his life shall lose it; and he that loseth his life for my sake shall find it.

16. Such is the spirit of Liberty. At times she takes the form of a hateful reptile. She grovels, she hisses, she stings.

17. It is in vain, sir, to extenuate matters. Gentlemen may cry Peace, Peace—but there is no peace. The war is actually begun! The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that the gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty or give me death!

18. The sea drives us to the barbarians, and the barbarians drive us back to the sea.

19. Shylock, albeit I neither lend nor borrow
By taking nor by giving of excess,
Yet to supply the ripe wants of my friend,
I'll break a custom.

20. Eight bells! and suddenly abaft,
With a great rush of rain,
Making the ocean white with spume
In darkness like the day of doom,
On came the hurricane.

EXERCISE 2

Study the following sentences, noticing the dramatic devices employed:

1. There were gentlemen and there were seamen in the navy of Charles II. But the seamen were not gentlemen and the gentlemen were not seamen.

2. To hope for safety in flight, when you have turned away from the enemy by which the body is defended, is indeed madness.

3. Anne had felt a strong aversion, personal, political, and religious, to the Whig party.

4. Yet a few months, and the same mourners passed again along the same aisle. The same sad anthem was again chanted. The same vault was again opened; and the coffin of Craggs was placed close to the coffin of Addison.

5. Faithful are the wounds of a friend; but the kisses of an enemy are deceitful.

6. Yet this father, this high priest, this inviolable being, hero, god, is dead; alas! dead not by the violence of some disease, nor exhausted by old age, nor wounded abroad somewhere in some war, nor snatched away irresistibly by some supernatural force; but plotted against here within the walls—the man that safely led an army into Britain; ambushed in this city—the man who had increased its circuit; struck down in the senate-house—the man that had reared another such edifice at his own charge; unarmed, the brave warrior; defenceless, the promoter of peace; the judge beside the court of justice; the governor beside the seat of government; at the hands of citizens—he whom none of the enemy had been able to kill even when he fell into the sea; at the hands of his comrades—he who had often taken pity on them.

7. Can the blind lead the blind? Shall they not both fall into the ditch?

8. It is not the dark place that hinders, but the dim eye.

9. He prostrated himself in the dust before his Maker; but he set his foot on the neck of his king.

10. He who, in an enlightened and literary society, aspires to be a great poet, must first become a little child.

11. On a rock where the snow still lay, though the Italian spring was now far advanced, was perched the little fortress of San Marino.

12. Whom therefore ye ignorantly worship, him declare I unto you.

13. Dead rides Sir Morten of Fogelsang.

14. Men have been recalled from banishment by a dead man; the freedom of the city has been conferred not only on individuals but on entire nations and provinces by a dead man; our revenues have been diminished by the granting of countless exemptions by a dead man.

15. The king's wrath is as a roaring lion, but his favor is as dew upon grass.

16. Nor, we are convinced, will the severest of our readers blame us if, on an occasion like the present, we turn for a short time from the topics of the day, to commemorate, in all love and reverence, the genius and virtues of John Milton, the poet, the statesman, the philosopher, the glory of English literature, the champion and martyr of English liberty.

17. Is a candle brought to be put under a bushel, or under a bed, and not to be set on a candle-stick?

18. Lay not up for yourselves treasures upon earth, where moth and rust doth corrupt, and where thieves break through and steal; but lay up for yourselves treasures in heaven, where neither moth nor rust doth corrupt, and where thieves do not break through nor steal; for where your treasure is, there will your heart be also.

19. All at once, and by mere accident, he had lighted upon a vein of pure gold.

20. The village had its one poor street, with its poor brewery, poor tannery, poor tavern, poor stable-yard for relays of pack-horses, poor fountains, all usual poor appointments. It had poor people too.

21. Cruel and miserable was the way in which you led your soldiers into towns; shameful was the pillage in every city of gold and silver, and above all, of men.

22. What did Parliament with this audacious address? Reject it as a libel? Treat it as an affront to government? Spurn it as a derogation from the rights of legislature? Did they toss it over the table? Did they burn it by the hands of the common hangman? They took the petition of grievance, all rugged as it was, without softening or temperament, unpurged of the original bitterness and indignation of complaint; they made it the very preamble to their act of redress, and consecrated its principle to all ages in the sanctity of legislation.

23. Bang! went the gun, and they ran, every one.

24. She had fine clothes, a fine carriage, fine children—everything was fine about her.

25. A cannon-ball took off his legs,
So he laid down his arms.

EXERCISE 3

Reconstruct the following sentences in such a way as to make the italicized words stand out more emphatically:

1. He obeys very well when his master is present; *it is another matter* when his master is away. 2. He went *straight up to the door* and banged upon it with his fist. 3. *You will regret it*, if you do not come. 4. *He saw the engine dash by*, happening to go to the window. 5. The night was *wild*. 6. We shall see our native land *no more*. 7. She *instantly* launched her boat. 8. I have *no* silver and gold. 9. It is true that the end crowns the work, but only such work as the man has found himself *qualified* for. 10. *Death* is the wages of sin.

EXERCISE 4

Bring to class sentences illustrating some of the devices studied in the three preceding exercises. Invent the sentences or take them from books, whichever you please.

CHAPTER XXX

FIGURES OF SPEECH AS AN AID TO CLEARNESS AND FORCE

SELDOM do we say things in the plainest, most ordinary way possible; a desire to be clear and forceful leads us to depart from matter-of-fact expression. Any departure from plain, ordinary expression, for the purpose of gaining a desired effect, is called a **figure of speech.** There are many kinds of figures, one investigator recognizing over two hundred varieties. But not a few of these are so common, and represent departures so slight, that they may be disregarded. The following are, without much question, the most important:

A **simile** is a definitely expressed comparison. Usually the things compared are named, the point of resemblance or dissimilarity indicated, and a word denoting comparison employed, as in the line

Red as a rose is she.

Sometimes, however, the point of resemblance or dissimilarity is not mentioned, as in the line

Her cheeks like the dawn of day.

But in every case the things compared are quite dissimilar in all respects save one. No simile is present, for example, in the assertion *James is taller than Henry*, since the comparison is between things of the same class or kind, and there is no departure from ordinary, matter-of-fact state-

ment. Similes are an aid to clearness, for through comparisons the reader is enabled to get more completely the thought, the fancy, the image, in the writer's mind. Moreover a good simile brings a degree of pleasurable surprise, by pointing out that things apparently not at all resembling each other possess one characteristic in common. Finally, that which a simile brings to mind is often beautiful in itself, or stirring, uplifting.

Seldom do similes come to any one through conscious effort; the best ones slip into the mind uninvited. Even such as come spontaneously may well be closely scanned. The things compared may be so nearly alike that the element of surprise will be lacking, or both so unfamiliar that nothing will be gained by pointing out similarity. Above all, beware of similes that have been used thousands of times till they are no longer fresh. Several years ago there went the rounds of the newspapers a long poem made up exclusively of worn-out comparisons. The first stanza was as follows:

As deaf as an adder,
  As black as a crow,
As sharp as a razor,
  As dull as a hoe,
As meek as Moses,
  As true as steel,
As dumb as an oyster,
  As slippery's an eel.

Such similitudes, and there are hundreds in daily use, impart weakness rather than strength.

A **metaphor** is an implied comparison—a simile condensed, usually into a single word. Marullus employs metaphor when he cries out to the rabble

You blocks, you stones, you worse than senseless things!

So too does Coleridge in the line

Swiftly, swiftly flew the ship.

In each case a likeness is implied, but not fully expressed as in simile. The Roman citizens are like blocks and stones in that they are senseless, Marullus thinks; but he merely calls them blocks and stones, assuming that the point of resemblance is evident. The ship is like a bird in that it moves swiftly, as if its sails were wings. Birds are not mentioned directly but simply suggested in the word *flew*. Many similes are easily changed into metaphors; all metaphors may be changed into similes. Simile is the quieter, more deliberate form of expression; metaphor is swifter, often more startling. Our common speech is crowded with metaphors, some so worn, so "faded," that they are no longer recognized as figures. It is the basis of perhaps nine-tenths of our slang. "Jones *plowed* to second base," writes the baseball editor. "The fielding on both sides was *green, with saffron touches.*" The man whose mind is not right is said to be "off his trolley"—as if he were an electric car, or to have "bats in his belfry." The son who goes wrong is a "black sheep"; whatever is disagreeable "goes against the grain," and the unexpected "beats the Dutch." It is hardly necessary to multiply examples.

Slang may have its uses; frequently it flashes forth in humorous guise a truth that would seem commonplace if stated in commonplace language. It is a time-saver. But unfortunately many slang expressions are coarse, vulgar. No amount of humor atones for vulgarity. Moreover, expressions that are bandied about soon become cheap. Few things are less pleasing than conversation tricked out with second-hand wit. Avoid the metaphor of slang, then.

And be careful lest your metaphor be taken literally, causing merriment where merriment is least desired. *Life* magazine, not long ago, gathered a number of expressions used by the modern novelist in describing eyes, among which were the following: "With her eyes she riveted him to the spot"; "She permitted her eyes to rest upon the ceiling a moment, and then they roamed carelessly about the room"; "Isabel's eyes took in everything that the room contained." This last suggests the enraptured tourist who stood by the Grand Canal in Venice, "drinking it all in," and the dear blundering lady who could not open her mouth without "putting her foot in it."

Finally, avoid mixed and inappropriate metaphors. Oft quoted are the following lines from Addison:

> I *bridle in* my struggling muse with pain,
> That longs to *launch* into a bolder *strain.*

The muse could not well be both a steed and a ship, and neither ship nor steed could sing acceptably. Another incongruous mixture, likewise oft quoted, is the following: "Gentlemen of the jury, it will be for you to say whether this defendant shall be allowed to come into court with unblushing footsteps, with the cloak of hypocrisy in his mouth, and take three bullocks out of my client's pocket with impunity."

Personification is a form of metaphor in which something without human intelligence—for example a tree, an animal, or a quality like patience—is treated as if it were human. Metaphors which imply that natural objects such as flowers, or forces of nature such as the winds or the ocean, are animals of lower order than man are also classed as personifications. It is a simple figure. Children use it unconsciously when talking to their playthings. Poetry

is full of it; for the poet realizes that mind, heart, and soul are more interesting than inanimate rocks and trees. Notice the examples in the following passage:

> O Cicero,
> I have seen tempests, when the scolding winds
> Have riv'd the knotty oaks, and I have seen
> The ambitious ocean swell and rage and foam,
> To be exalted with the threatening clouds. . . .

Scolding, *ambitious*, *rage*, and *threatening* are terms applicable to persons, not to things.

An **allegory** is an expanded metaphor taking the form of a story emphasizing a truth which the reader is left to discover. When Gareth, who wishes to go to Arthur's court and become a knight, is urged by his mother to remain at home till he is older, contenting himself with the harmless chase and a "comfortable" wife, he tells her a story. It is of a royal prince who asked for a bride; and the king, his father, set two before him.

> One was fair, strong, arm'd—
> But to be won by force—and many men
> Desired her; one, good lack, no man desired.

The king declared that unless he won the first by force, he must wed the other,

> A red-faced bride who knew herself so vile,
> That evermore she long'd to hide herself.

The name of one was Fame; the name of the other, Shame. Here, then, is a comparison implied between Gareth and the royal prince. Just as the royal prince might escape hardship by accepting Shame, so Gareth might, yet not without shame, stay at home and lead a safe, comfortable life. Fame, he is trying to show his mother, comes only through hardship and daring; ease and inactivity are shameful.

Sometimes an allegory is a metaphor so fully expanded as to fill an entire volume. Bunyan's *Pilgrim's Progress* is an example of such. It purports to be the adventures of Pilgrim on his long and perilous journey to Celestial City; yet there is a half-hidden meaning. Bunyan is but trying to show the struggles a mortal must make in purging his character of sin. The **parables** in the New Testament, short, imaginary narratives used by Christ in his preaching, are briefer allegories; so too are **fables,** in which frequently, though not always, the actors are animals or inanimate things. Yet all, whether long or short, are but metaphors, or in some cases similes, expanded into stories; all contain truths left for the reader to discover. They are impressive because stories are more interesting than plain statement, more easily remembered.

Metonymy* is a figure in which there is a substitution or transfer of names, a thing being indicated by the name of something so intimately associated with it that the one immediately suggests the other. There are at least a score of varieties, a common form being that in which the name of a part is substituted for the name of the whole. We speak, for example, of shop *hands*, meaning men who work in shops. Another variety is employed when sailors are called *tars*, or *salts*, tar and salt being associated with the seaman's life. Many a metonymy is so common that it goes all unnoticed. We speak of reading Dickens, though it is his books that we read, not the man. We engage *board* without stopping to think that board, through metonymy, means table, and that it is not the table but the food that is bargained for. It is a useful figure in that it often focuses attention on some one detail of a picture,

* It has seemed best not to attempt to distinguish between synecdoche and metonymy, but to consider them as one figure.

intensifying the impression. To say that the general advanced with a force of bayonets conveys a more vivid picture than to say that he advanced with a force of soldiers. It is perhaps more picturesque, certainly a shade less severe, to say of a man that he is too fond of the bottle than it is to say that he is too fond of intoxicating liquor. Moreover metonymy, like metaphor, is a great time-saver, often making one word do the work of ten.

Hyperbole is the rhetorical name for exaggeration when employed not for the purpose of deceiving but to make a statement impressive. The waves ran "mountain high," declares the poet, not with the thought that his words will be taken literally, but for the purpose of stirring the imagination, which otherwise may picture waves altogether too tame. It is a noble figure when nobly employed; a tiresome, degrading one as used extravagantly by many young people and not a few of their elders, who continue to live though "tired to death," and declare that things quite ordinary are "just heavenly." There is a wide difference between the language of real, intense emotion and language that is mere gush.

Irony is the name applied to words which state the opposite of what the speaker or writer intends shall be understood. When Antony is addressing the Roman rabble, he refers many times to Brutus and the other conspirators as "honorable" men. At first he seems to use the word sincerely, but as he slowly gains the confidence of his hearers, it becomes apparent that he would have them believe the conspirators quite the reverse of honorable. Like hyperbole, irony is used much too freely, thoughtlessly, in daily speech, especially the contemptuous, scornful, taunting, or sneering variety known as sarcasm, which stings and cuts. In short, it is a strong weapon, effective if

properly employed, yet out of place save when the speaker feels righteous indignation or justifiable scorn.

Exclamation, interrogation, contrast, and **climax,** figures having to do mainly with sentence structure, have been explained in the preceding chapter.

For convenient reference, the figures are here arranged alphabetically and newly defined:

Allegory: Usually an expanded metaphor, taking the form of a story emphasizing a truth which the reader is left to infer.

Climax: An arrangement by which the interest increases step by step, the more important or the more interesting following the less important or less interesting, till an impressive close is reached.

Contrast or Antithesis: A figure in which things are brought into prominence by being placed in opposition.

Exclamation: A sudden, deep emotion expressed in the form of an exclamatory sentence or phrase.

Fable: A brief allegorical tale in which usually, though not always, the characters are animals or inanimate things.

Hyperbole: A rhetorical name for exaggeration employed not for the purpose of deceiving but to make a statement impressive.

Interrogation: An opinion expressed, more forcibly than otherwise would be possible, in the form of a question.

Irony: A figure in which the words employed apparently mean one thing but in reality are designed to convey a meaning precisely the opposite.

Metaphor: An implied comparison—a simile condensed, usually into a single word.

Metonymy: A figure in which one word is put for another associated with it.

Parable: A name applied almost exclusively to the short,

imaginary stories used by Christ in his preaching; a species of allegory.

Personification: A metaphor in which something without human intelligence—for example a tree, an animal, or a quality—is treated as if it were human. A low order of personification implies that natural objects such as plants, or forces of nature such as the wind, are not human, yet have the attributes of animals—the lion, for example.

Sarcasm: Scornful, contemptuous, taunting, or sneering irony.

Simile: A definitely expressed comparison. In its purest form the things compared are named, the point of resemblance or dissimilarity indicated, and a word indicating resemblance (*like, as, so*) employed.

EXERCISE 1

Here are similes to study. In each case name the two things compared, the point of resemblance, and the word used to denote likeness. Which ones present pictures? Which ones suggest stories? Which ones take you to nature? to history? to literature? In which ones is the element of surprise great? Which ones seem commonplace? How many can you turn into metaphor? Consider in each case whether the comparison is an appropriate one. What figures other than simile can you find?

1. And fast through the midnight dark and drear,
Through the whistling sleet and snow,
Like a sheeted ghost, the vessel swept
Tow'rds the reef of Norman's Woe.

2. The bride hath paced into the hall;
Red as a rose is she.

3. 'Mid the sharp short emerald wheat, scarce risen three fingers well,
The wild tulip, at end of its tube, blows out its great red bell
Like a thin clear bubble of blood, for the children to pick and sell.

4. And I saw him, after, stand
High on a heap of slain, from spur to plume
Red as the rising sun with heathen blood.

5. Day after day, day after day,
We stuck, nor breath nor motion;
As idle as a painted ship
Upon a painted ocean.

6. Then after one long slope was mounted [they] saw,
Bowl-shaped, thro' tops of many thousand pines
A gloomy-shaded hollow slowly sink
To westward—in the depths whereof a mere,*
Round as the red eye of an eagle-owl,
Under the half-dead sunset glared.

7. Why, man, he doth bestride the narrow world
Like a Colossus, and we petty men
Walk under his huge legs and peep about
To find ourselves dishonorable graves.

8. And all the year long at the villa [there is] nothing to see though you linger,
Except yon cypress that points like death's lean lifted forefinger.

9. Let torture strain the truth till it be white
As snow thrice-sifted by the frozen wind.

10. 'Tis with our judgments as our watches; none
Go just alike, yet each believes his own.

11. Lo, where thy father Lot beside the hearth
Lies like a log, and all but smouldered out!

*pond

12. With sloping masts and dripping prow,
As who pursued with yell and blow
Still treads the shadow of his foe
And forward bends his head,
The ship drove fast, loud roared the blast,
And southward aye we fled.

13. But pleasures are like poppies spread,
You seize the flow'r, its bloom is shed;
Or like the snow falls in the river,
A moment white—then melts forever;
Or like the borealis race,
That flits ere you can point their place;
Or like the rainbow's lovely form
Evanishing amid the storm.

14. From bastion'd walls
Like threaded spiders, one by one, we dropt,
And flying reach'd the frontier.

15. And all her thoughts as fair within her eyes
As bottom agates seen to wave and float
In crystal currents of clear moving seas.

16. Our years are like the shadows
On sunny hills that lie,
Or grasses in the meadows
That blossom but to die;
A sleep, a dream, a story,
By strangers quickly told,
An unremaining glory
Of things that soon are old.

17. O Jerusalem, Jerusalem, thou that killest the prophets, and stonest them which are sent unto thee, how often would I have gathered thy children together, even as a hen gathereth her chickens under her wings, and ye would not! 18. As a falcon upon the mountains, swiftest of winged things, swoopeth fleetly after a trembling dove; and she before him fleëth, while he with shrill screams hard at hand still darteth at her, for his heart urgeth him to seize her; so Achilles in hot

haste flew straight for him, and Hector fled beneath the Trojans' walls, and plied swift knees. 19. Like Achilles of old, each strong man has his vulnerable spot. 20. The work an unknown good man has done is like a vein of water flowing hidden underground, secretly making the ground green. 21. The little, narrow, crooked town of Dover hid itself away from the beach, and ran its head into the chalk cliffs, like a marine ostrich. 22. First it was hot as an oven, then cold as ice; but we were all as lively as crickets and gay as larks. 23. Although smart as a whip, unfortunately he is as deaf as a post and blind as a bat. 24. As the sun, writes Bishop Trench, can image itself alike in a tiny dewdrop, or in the mighty ocean, and can do it, though on a different scale, as perfectly in the one as in the other, so the spirit of poetry can dwell in and glorify alike a word and an Iliad.

EXERCISE 2

Here are metaphors. In each case name the two things compared and point out the word or words which imply similarity. Expand each metaphor, if possible, into a fully expressed simile, or at least explain its meaning. Which are personifications? Which suggest pictures? stories? Which do you like best? What figures other than metaphor do you discover?

1. The sails at noon left off their tune.

2. The little brook heard it and built him a roof
'Neath which he could house him, winter-proof.

3. He watched the wheeling eddies boil.

4. His honor rooted in dishonor stood.

5. Give me three days to melt her fancy.

6. The curfew tolls the knell of parting day.

7. There is a tide in the affairs of men,
Which, taken at its flood, leads on to fortune,
Omitted, all the voyage of their life
Is bound in shallows and in miseries.

8. I'll about
And drive away the vulgar from the streets;
So do you too, where you perceive them thick.
These growing feathers pluck'd from Cæsar's wing
Will make him fly an ordinary pitch
Who else would soar above the view of men,
And keep us all in fearful servitude.

9. Their hands and faces were all badged with blood

10. Then from where he sat
At Arthur's right, with smiling face arose,
With smiling face and frowning heart, a prince
In the mid might and flourish of his May,
Gawain.

11. Love Virtue; she alone is free.
She can teach ye how to climb
Higher than the sphery chime;
Or if Virtue feeble were,
Heaven itself would stoop to her.

12. Thereat the Lady stretch'd a vulture throat
And shot from crooked lips a haggard smile.

13. This rudeness is a sauce to his good wit,
Which gives men stomach to digest his words
With better appetite.

14. Wee, modest, crimson-tippèd flow'r,
Thou's met me in an evil hour;
For I maun crush amang the stour
Thy slender stem;
To spare thee now is past my pow'r,
Thou bonnie gem.

15. We fail!
But screw your courage to the sticking-place
And we'll not fail.

EXERCISE 3

Show that in the following examples of metonymy there is in each case an exchange of names between things associated:

1. The pen is mightier than the sword. 2. Which exerts the greater influence, press or pulpit? 3. The table was excellent; no one could complain of the board. 4. Our braves soon put the redskins to flight. 5. Letters flourished as never before. 6. Shall we go by trolley? 7. Sixty souls were lost. 8. He unfurled the Stars and Stripes. 9. Let us honor the Blue and the Gray. 10. The lumberman pulled off his cowhides. 11. She was a lass of fifteen summers. 12. Let's take our wheels. 13. It was a fleet of twenty sails. 14. The ardent wooer won her hand. 15. There must always be Rockefellers and Carnegies as well as the "submerged tenth." 16. The force advanced rapidly, our gallants never flinching. 17. My love is like the red, red rose. 18. He sheathed his blade. 19. First came the speech from the crown.

20. The hawthorn bush, with seats beneath the shade
For talking age and whispering lovers made.

21. At her left a child,
In shining draperies, headed like a star,
Her maiden babe, a double April old,
Aglaia slept.

EXERCISE 4

Point out and name the figures in the following:

1. He shook the fragment of his blade
And shouted "Victory!"

2. So ran the tale like fire about the court.

3. A death-white mist slept over sand and sea.

4. I will kill thee a hundred and fifty ways.

5. Like the leaves of the forest when summer is green,
That host with their banners at sunset were seen;
Like the leaves of the forest when autumn has blown,
That host on the morrow lay withered and strown.

6. And Earl Doorm
Struck with a knife's haft hard against the board,
And call'd for flesh and wine to feed his spears.

7. There was a sound of revelry by night,
And Belgium's capital had gather'd there
Her Beauty and her Chivalry, and bright
The lamps shone o'er fair women and brave men;
A thousand hearts beat happily; and when
Music arose with its voluptuous swell,
Soft eyes look'd love to eyes which spake again,
And all went merry as a wedding bell;
But hush! hark! a deep sound strikes like a rising knell!

Did ye not hear it?—No; 'twas but the wind,
Or the car rattling o'er the stony street.
On with the dance; let joy be unconfined.
No sleep till morn, when Youth and Pleasure meet
To chase the glowing Hours with flying feet—
But hark!—that heavy sound breaks in once more,
As if the clouds its echo would repeat;
And nearer, clearer, deadlier than before.
Arm! Arm! it is—it is—the cannon's opening roar.—*Byron*

8. And the women sung
Between the rougher voices of the men,
Like linnets in the pauses of the wind.

9. How far that little candle throws his beams!
So shines a good deed in a naughty world.

EXERCISE 5

Point out and name the figures in the following passages:

1. Day hath put on his jacket, and around
His burning bosom buttoned it with stars.
Here will I lay me on the velvet grass,
That is like a padding to earth's meagre ribs,
And hold communion with the things about me.

Ah me! how lovely is the golden braid
That binds the skirt of night's descending robe!
The thin leaves, quivering on their silken threads,
Do make a music like to rustling satin,
As the light breezes smooth their downy nap.—*Holmes*

2. Stand! the ground's your own, my braves!
Will you give it up to slaves?
Will you look for greener graves?
Hope ye mercy still?
What's the mercy despots feel?
Hear it in that battle-peal!
Read it in yon bristling steel!
Ask it—ye who will.—*Pierpont*

3. A good father! A good husband! Ample apology for fifteen years of persecution, tyranny, and falsehood!

4. Death is a black camel, which kneels at the gates of all.

5. The old philosopher is still among us, in the brown coat with the metal buttons, and the shirt which ought to be at wash, blinking, puffing, rolling his head, drumming with his fingers, tearing his meat like a tiger, and swallowing his tea in oceans.

6. A widow woman kept a hen that laid an egg every morning. Thought the woman to herself, "If I double my hen's allowance of barley, she will lay twice a day." So she tried her plan, and the hen became so fat and sleek that she left off laying altogether.

7. Then shall the kingdom of heaven be likened unto ten virgins which took their lamps and went forth to meet the bridegroom. And five of them were wise, and five were foolish. They that were foolish took their lamps, and took no oil with them; but the wise took oil in their vessels with their lamps. While the bridegroom tarried, they all slumbered and slept. And at midnight there was a cry made, Behold, the bridegroom cometh; go ye out to meet him. Then all those virgins arose and trimmed their lamps. And the foolish said unto the wise, Give us of your oil, for our lamps are gone out. But the wise answered, saying, Not so, lest there be not enough for us and you; but go ye rather to them that sell, and buy for yourselves. And while they went to buy, the bridegroom came; and they that were ready went in with him to the marriage; and the door was shut. Afterwards

came also the other virgins, saying, Lord, Lord, open to us. But he answered and said, Verily I say unto you, I know you not.

8. In the midst of it all gleams the Welsh Harp lake, like a piece of sky that has become unstuck and tumbled into the landscape with its shiny side up.

EXERCISE 6

What figures do you recognize in the following time-worn phrases? How many of them can you expand into complete similes?

1. Everything is in apple pie order. 2. Wait till I get my back up. 3. He has an axe to grind. 4. Your cake is dough. 5. It's a drug on the market. 6. He can't hold a candle to some I've seen. 7. He's a big gun; the rest are but small-fry. 8. His nose is out of joint; he seems down in the mouth. 9. Wait till my ship comes in. 10. This style is all the go. 11. Don't monkey with the saw. 12. Is he up to snuff? 13. He handles the ribbons well. 14. That took the shine all off. 15. See the poor wall-flowers! 16. I should like a square meal. 17. Slow coach! 18. Let's take French leave. 19. You're a brick—you take the cake! 20. The foregoing expressions are a mere drop in the bucket.

EXERCISE 7

With few exceptions the following are from a collection of twisted metaphors recently published in the Christian World (London). Point out the absurdities.

1. The harvest which the present Government has sown is already coming home to roost.

2. The debate in the House of Lords has, I think, finally cleared the air. We know at last whither the country is being steered. There is the figurehead with his hand on the rudder; there is the man that moves the figurehead. The figurehead is Mr. Balfour; the man is Mr. Chamberlain.

3. Mr. McKenna's sword was an overloaded pistol which, being hung up in a tight corner lest it should burst, pretended to be dead until it got up and trotted home on the friendly back of the Bishop of St. Asaph.

4. The flood-gates of irreligion and intemperance are stalking arm in arm throughout the land.

5. This bill effects such a change that the last leap in the dark was a mere flea-bite.

6. That is the marrow of the Education Act, and it will not be taken out by Dr. Clifford or anybody else. It is founded on a granite foundation, and speaks in a voice not to be drowned in sectarian clamor.

7. The government has got rid of the barbed-wire entanglements and is now in smooth water.

8. If we give the House of Lords rope enough, they will soon fill up the cup of their iniquity.

9. Though the Tories keep dragging the Home Rule red herring across our path, it misses fire every time.

10. It is hoped that some of the seed sown will not fall on deaf ears.

11. I smell a rat; I see it floating through the air; and, by heavens, I'll nip it in the bud!

12. Japan has leapt from rung to rung of the ladder of national greatness, and promises to be as leaven to the whole East, rousing, vitalizing, developing what has lain in the valley of dry bones for many centuries.

13. Denmark is a little tongue of land holding on by its eyelids.

CHAPTER XXXI

VERSIFICATION

PLACE before you a volume of poetry and a volume of prose, then consider carefully, as you turn the leaves, wherein the two forms of expression differ.

The eye notes at once that while in prose the lines run from margin to margin, the length being determined only by the width of the page, in poetry the lines are shorter and frequently vary in length—not by accident, but according to a definite plan, evidently. Moreover the lines of poetry are in groups, as a rule, corresponding in a way to the paragraph groups found in prose, yet far more nearly uniform as regards size.

Then the ear quickly discovers, if passages are read aloud, that in most poetry there is rhyme,—not accidental, but employed according to a definite plan, usually the same plan being adhered to in all the line-groups making up a complete poem. More than this, the ear detects a kind of swing or rhythmical movement. Evidently the poet has so chosen and arranged his words that the voice, naturally emphasizing some syllables and passing lightly over others, produces a sort of tune which pleases the ear. It suggests the *tramp*-tramp of marching soldiers, or better still, the lighter tread of the dance. Finally, the sensitive ear detects not only rhyme and rhythm, but harmony of sound; for vowels and consonants may be combined harmoniously much as if they were musical notes or shades of color. They are so combined in good prose, it is true, yet not to the degree found in good poetry.

Thus much the eye and the ear discover quite easily; but if one wishes to fully appreciate the art of poetry and be able to talk about it understandingly, he must make a closer survey and learn to use a few technical terms.

A line of poetry is called, technically, a **verse.** There are as many verses in any poem as there are lines. We speak of a line of prose as containing so many words, the number being of little consequence; in poetry, syllables are considered rather than words, and importance is attached to the number receiving a stress or accent. A line is named according to the number of stressed syllables it contains.* It is called **monometer, dimeter, trimeter, tetrameter, pentameter, hexameter, heptameter,** according as it contains one, two, three, four, five, six, or seven accented syllables. Here are examples:

Monometer: **Awáy!**
Dimeter: This **sóng** of **míne**
Trimeter: Heróic **wómanhoód**
Tetrameter: **Líl**ies **whíter thán** the **snów**
Pentameter: The **póet ín** a **gólden clíme** was **bórn**
Hexameter: **Thís** is the **fórest** primé**val**, the **múr**muring **pínes** and the **hém**locks
Heptameter: There's **nót** a **jóy** the **wórld** can **gíve** like **thát** it **tákes awáy**

We note in passing that not all stressed syllables receive the same degree of voice emphasis. In the tetrameter line, for example, *than* receives a lighter accent than that bestowed upon *snow*. In the second place we note that no syllable is accented which would not naturally be stressed in prose, though to bring out the swing or cadence, the voice at times varies slightly the natural degree of emphasis.

* This statement may be modified by those who recognize a metrical foot containing two stresses.

EXERCISE 1

Read the following lines naturally, as you would read prose. Which syllables do you stress or accent? How many stressed syllables in each line? Give each line its proper metrical name.

1. I heard the trailing garments of the night.
2. Tell me not in mournful numbers
3. The night is come, but not too soon.
4. Upon the meadows low
5. Excelsior!
6. Tears upon his eyelids glistened.
7. Solemnly, mournfully
8. Filled the river full of fishes
9. In the silence of morning the sound of the bird
10. Awake, awake, my Lyre.
11. I am monarch of all I survey.
12. Oh could I feel as I have felt,—or be what I have been.
13. I should have known what fruit would spring from such a seed.
14. With the dew on his brow and the rust on his mail
15. 'Tis sweet to hear the watch-dog's honest bark.
16. Hurrah!

To describe a line with precision, more must be known than merely the number of stresses it contains; the unaccented syllables must be considered. For convenience, the line is thought of as made up of syllable-groups called **feet,** and these too have names. A foot of two syllables the first of which receives the accent is called a **trochee.** A foot of two syllables the second of which receives the accent is called an **iambus.** A foot of three syllables the first of which receives the accent is called a **dactyl.** A foot of three syllables the third of which receives the accent is called an **anapæst.** These are the principal kinds, though a number of others are recognized by some authorities, no-

tably the **amphibrach,** or foot of three syllables the second of which receives the accent. Here are examples:

Trochee: **sílver** Dactyl: **glíttering**
Iambus: be**wáre** Anapæst: to the **bráve**
Amphibrach: flow **gén**tly

The adjectives derived from these nouns are **trochaic, iambic, dactylic, anapæstic, amphibrachic.** Hence we may speak of trochaic, iambic, dactylic, anapæstic, or amphibrachic lines, meaning that they are made up of trochees, iambi, dactyls, anapæsts, or amphibrachs. And by combining these adjectives with the words monometer, dimeter, etc., we have such terms as trochaic dimeter, iambic pentameter, etc. Here are a few examples:

Iambic monometer: Be góne!
Iambic dimeter: The dáy | is dóne
Iambic trimeter: Heró | ic wó | manhoód
Iambic tetrameter: It hailéd | the shíps | and criéd | "Sail ón"
Iambic pentameter: The quál | ity | of mér | cy ís | not strain'd
Iambic hexameter: And óft | en knóckt | his breást, | as óne | that díd | repént
Trochaic hexameter: Daínty | líttle | maíden, | whíther | woúld you | wánder?
Anapæstic tetrameter: With the fífe | and the hórn | and the wár- | beating góng
Dactylic dimeter: Cánnon to | right of them

Thus we have convenient names for many different kinds of lines. Comparatively few of these, however, are common in English poetry.

EXERCISE 2

Turn again to Exercise 1 and study each line carefully. What kind of foot do you find? Separate, by means of vertical

marks, each line into feet. Give each line a metrical name that will indicate the kind and number of feet it contains.

But variety does not stop here. A succession of lines containing none but iambic feet, for example, would be as monotonously unmusical as the sounds which come from the builder's hammer. Occasionally the regularity must be broken. To avoid monotony, or to gain prominence for some particular word or syllable needing emphasis, a trochee or an anapæst may be substituted for an iambus. Loosely speaking, all kinds of feet are interchangeable. Moreover, not uncommonly an extra unaccented syllable is found at the end of a line, and occasionally just before a pronounced pause within the line. Or a final unaccented syllable may be missing. The line with the extra syllable at the end is called **feminine;** the line in which the final syllable is missing is called **truncated.** Notice the following:

1. Rún to | your hoú | ses, fáll | upón | your kneés
2. It ís | the bríght | day thát | brings fórth | the ád | der
3. So stránge | ly you dáz | zle my éye
4. Lílies | whíter | thán the | snów
5. Knów ye the | lánd where the | cýpress and | mýrtle
6. Háted | by óne | he lóves; | bráv'd by | his bróth | er

In the first foot of the first line a trochee is substituted for an iambus. In the second example we note the added syllable at the end, making the line feminine. The fourth line is truncated. In the third, an iambus takes the place of an anapæst; in the fifth, a trochee is substituted for a dactyl. The last line contains three variations, two trochees in place of iambi, and a feminine ending.

Examples might easily be multiplied with a view to showing still other devices by means of which the poet, though bound by the laws of verse to adhere to a definite scheme, manages to keep the scheme from being too boldly

apparent; yet no matter what changes are introduced, the cadence, the rhythmic swing which charms the ear, is never lost.

EXERCISE 3

Mark the scansion of the following lines; that is, indicate the division into feet by means of vertical marks. What exceptions do you find? Place a caret (∧) wherever a foot seems defective because lacking an unaccented syllable, and indicate by means of ⌒ where you think two syllables should be run together. Describe each line. Remember that if a line contains more than one kind of foot, it is named from the kind of foot occurring most frequently.

1. Drink to me only with thine eyes.
2. Duncan Gray came here to woo.
3. He is gone on the mountain.
4. Milton! thou shouldst be living at this hour.
5. Phœbus, arise.
6. The twentieth year is well-nigh past.
7. When the sheep are in the fauld, and the kye at hame
8. A soothsayer bids you beware the ides of March.
9. He is not doubted. A word, Lucilius.
10. That touches Cæsar nearer; read it, Cæsar.
11. I sat by the dreary hearth alone.
12. Come, dear children, let us away.
13. Had I but plenty of money, money enough and to spare

The most common line in English poetry is the **iambic pentameter.** Unrhymed iambic pentameter is called **blank verse.** It is the noblest of verse forms, most dignified, and most appropriate for lofty themes. It is king of all English meters. We find it in Shakespeare's plays, in Milton's *Paradise Lost,* and in Tennyson's *Idylls of the King.* It is not arranged in line-groups of equal size, but is paragraphed like prose. Some one has said that blank verse is the easiest

of all forms of poetry to write, but the most difficult to write well. It is easiest because it does not call for rhyming, nor for any variation in the length of the line; it is most difficult because one who employs it must manage to make his lines attractively musical and impressive without rhyming them, without varying their length or combining them in stanza form.

Here is an example of blank verse, with the meter marked in the usual way; that is, the stressed syllables are indicated by means of the accent sign (′), and the feet are separated by means of little lines (|).

1. The quál | itý | of mér | cy ís | not strain'd;
2. It dróp | peth ás | the gén | tle raín | from heáv'n
3. Upón | the pláce | beneáth. | It ís | twice blést;
4. It bléss | eth hím | that gíves | and hím | that tákes.
5. 'Tis míght | iest ín | the míght | iest; ít | becómes
6. The thrón | ed món | arch bét | ter thán | his crówn.
7. His scép | ter shóws | the fórce | of tém | poral pów | er,
8. The át | tribúte | to áwe | and máj | estý,
9. Wherein | doth sít | the dreád | and feár | of kíngs;
10. But mér | cy ís | abóve | this scép | ter'd swáy;
11. It ís | enthrón | ed ín | the heárts | of kíngs,
12. It ís | an át | tribúte | to Gód | himsélf;
13. And eárth | ly pówer | doth thén | show lík | est Gód's,
14. When mér | cy seá | sons jús | tice.

Notice that each line save the last, which is incomplete, contains five accents, not all of them equally important, it is true, yet all falling upon syllables which might receive some degree of emphasis in prose; and that most of the feet are iambic, so that nearly every line contains ten syllables. There are a few exceptions. In the second line, *heav'n* must be pronounced as if it were one syllable; the second syllable is but barely sounded even in prose. In the fifth line,

mightiest is treated as if it were a word of two syllables; we seldom make three of it, even in prose. Such slurring, or running together of unimportant syllables, is common in all poetry. In the sixth line, we note the opposite device, a word naturally pronounced as one syllable made into two. Final *-ed* is frequently so treated. In the seventh line the last foot is an anapæst, unless the reader prefers to run together two syllables; and the line has a feminine ending. Or *power* may be treated as if it were one syllable, as doubtless it should be treated in the thirteenth line. Such changes as those pointed out are so common that the reader hardly notices them; the iambic swing carries him along from line to line irresistibly. It is only when we stop to analyze, that they become apparent.

Almost as simple in structure as blank verse is **heroic verse**—iambic pentameter lines rhymed in pairs. Like blank verse, it is not, as a rule, arranged in stanzas, but is paragraphed like prose. It is used in long narrative poems. Chaucer and Dryden and Pope employed it freely. At its best it is very good; when poorly managed, it becomes cheap and sing-songy. Some one has called it the rocking-horse measure, because the first line of each couplet seems to go up—up—up, the second down—down—down; and between couplets there is apt to be quite a pause, as if the entire poem were divided into two-line links partially independent of each other. Here is an example taken from Pope's translation of the *Iliad:*

Thús hav | ing spóke | th' illús | trious chíef | of Tróy
Strétched his | fond árms | to clásp | the lóve | ly bóy.
The bábe | clung crý | ing tó | his núrse | 's breást,
Scár'd at | the dáz | zling hélm | and nód | ding crést.
With sé | cret pleás | ure eách | fond pár | ent smíl'd,
And Héc | tor hást | ed tó | reliéve | his chíld;

The glít | tering tér | rors fróm | his brów | unboúnd,
And pláced | the beám | ing hél | met ón | the groúnd,
Then kíss'd | the chíld, | and, líft | ing hígh | in aír,
Thus tó | the góds | preférr'd | a fá | ther's práyer:

Two lines rhyming together, as in the measure just described, are called a **couplet,** regardless of their length or the kind of foot employed. Three lines rhyming together are called a **triplet.** Triplets are usually printed in stanza form. Here are the opening lines of one of Tennyson's songs:

Oh! whát | is so sweét | as a mórn | ing in spríng,
When the gále | is all frésh | ness, and lárks | on the wíng,
In cleár | liquid cár | ols their grát | itude síng?

I róve | o'er the híll | as it spárk | les with déw,
And the réd | flush of Phœ́ | bus with éc | stasy viéw,
As he breáks | thro' the eást | o'er thy crágs, | Benvenú!

Far more common than the triple rhyme is the four line stanza or **quatrain.** The rhymes may be in various combinations. In the first of the following quatrains, it will be noted that the first line rhymes with the last, the second with the third; in the second, the first line rhymes with the third, the second with the fourth. The third quatrain is made up of two couplets; and in the last quatrain there is but a single rhyme, that between the second and fourth lines.

I héld | it trúth | with hím | who síngs
To óne | clear hárp | in dí | vers tónes,
That mén | may ríse | on stép | ping-stónes
Of theír | dead sélves | to hígh | er thíngs.

Once móre | the gáte | behínd | me fálls;
Once móre | befóre | my fáce
I seé | the moúl | der'd Áb | bey-wálls
That stánd | withín | the cháce.

You must wáke | and cáll | me eár | ly, cáll | me eár | ly, móth | er déar:
To-mór | row 'ill bé | the háp | piest tíme | of áll | the glád | New-yeár;
Of áll | the glád | New-yeár, | móther, | the mád | dest, mér | riest dáy;
For Ĩ'm | to be Queén | o' the Máy, | móther, | Ĩ'm to | be Queén | o' the Máy.

It ís | an án | cient Már | inér
And he stóp | peth óne | of threé.
"By thy lóng | gray beárd | and glít | tering éye
Now whére | fore stóp'st | thou mé?"

By varying not only the rhyme but the length of line, the quatrain may be made to assume a great many forms, as any hymnal will show, for the quatrain is a favorite with writers of hymns.

To describe in detail all possible stanza forms would be unprofitable. We shall do well if at present we keep in mind the meaning of the terms blank verse, heroic couplets, triple rhyme, and quatrain, and learn a convenient way of describing any possible verse combination. In describing a stanza, first state the number of lines it contains; second, describe the lines; third, give the rhyming scheme. A convenient way of indicating rhyme is by means of small letters. The rhyming scheme of the first quatrain above is thus indicated as *abba;* that is, the first and fourth lines rhyme, and the second and third. In the second, the scheme is *abab*, in the third *aabb*, and in the fourth *abcb*. The lines rhyming, it will be noticed, are represented by the same letter. A complete description of the first quatrain would be as follows: It is made up of four iambic tetrameter lines, the rhyming scheme being *abba*. The second would be described thus: It is made up of four lines, the first and third

iambic tetrameter, the second and fourth iambic trimeter, the rhyming scheme being *abab*.

EXERCISE 4

Mark the scansion of the following. Describe each stanza.

1. The ship was cheered, the harbor cleared;
   Merrily did we drop
   Below the kirk, below the hill,
   Below the lighthouse top.
   —*Coleridge's Ancient Mariner*

2. The curfew tolls the knell of parting day,
   The lowing herd winds slowly o'er the lea,
   The plowman homeward plods his weary way,
   And leaves the world to darkness and to me.
   —*Gray's Elegy in a Country Churchyard*

3. The stag at eve had drunk his fill,
   Where danced the moon on Monan's rill,
   And deep his midnight lair had made
   In lone Glenartney's hazel shade;
   But when the sun his beacon red
   Had kindled on Benvoirlich's head,
   The deep-mouthed bloodhounds' heavy bay
   Resounded up the rocky way,
   And faint, from farther distance borne,
   Were heard the clanging hoof and horn.
   —*Scott's Lady of the Lake*

4. Pansies, Lilies, Kingcups, Daisies,
   Let them live upon their praises;
   Long as there's a sun that sets,
   Primroses will have their glory;
   Long as there are Violets,
   They will have a place in story.
   There's a flower that shall be mine;
   'Tis the little Celandine.
   —*Wordsworth's To the Small Celandine*

5. Then out spake brave Horatius,
The Captain of the Gate:
"To every man upon this earth
Death cometh soon or late.
And how can man die better
Than facing fearful odds,
For the ashes of his fathers,
And the temples of his gods?"

—*Macaulay's Horatius*

6. But, Mousie, thou art no thy lane,
In proving foresight may be vain;
The best laid schemes o' mice an' men
Gang aft a-gley,
An' lea'e us nought but grief an' pain
For promis'd joy.

—*Burns's To a Mouse*

7. Merry it is in the good greenwood,
When the mavis and merle are singing,
When the deer sweeps by, and the hounds are in cry,
And the hunter's horn is ringing.

—*Scott's Alice Brand, in Lady of the Lake*

8. Hail to the Chief who in triumph advances!
Honored and blessed be the ever-green Pine!
Long may the tree, in his banner that glances,
Flourish, the shelter and grace of our line!
Heaven send it happy dew,
Earth lend it sap anew,
Gaily to bourgeon and broadly to grow,
While every Highland glen
Sends our shout back again,
"Roderigh Vich Alpine dhu ho! ieroe!"

—*Scott's Boat Song, in Lady of the Lake*

9. The world is too much with us; late and soon,
Getting and spending, we lay waste our powers.
Little we see in Nature that is ours;

We have given our hearts away, a sordid boon!
The sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune;
It moves us not. Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathèd horn.

—*Wordsworth*

Closely related to rhyme is the device called **alliteration,** or the repetition of similar sounds. Notice the following lines:

1. E*l*aine the fair, E*l*aine the *l*ovable,
E*l*aine the *lil*y maid of Asto*l*at

2. With *p*rudes for *p*roctors, *d*owagers for *d*eans,
And sweet girl-graduates in their golden hair

In the first quotation, the poet plays a little tune with the letter *l*. In the second, *p* and *d* form alliterative pairs, and *g* is three times repeated. A less noble example is found in the familiar *P*eter *P*iper *p*icked a *p*eck of *p*ickled *pepp*ers. It is hardly necessary to mention the cheap alliterations found in newspaper headings and in advertisements. Skilfully employed, alliteration adds materially to the charm of verse.

Associated in a way with alliteration is **onomatopœia,** a device much simpler than its name, by means of which the sounds of words are made to suggest what the words describe. An earlier chapter calls attention to certain purely imitative words—*whiz*, *bang*, *gurgle*, etc. Onomatopœia is not always directly imitative; usually, as employed by the

skilled writer of poetry or prose, it is merely suggestive. In Tennyson's *The Northern Farmer,* a father is urging his son to marry for money, or "property." He introduces the subject in this way:

Dosn't thou 'ear my 'erse's [horse's] legs, as they canters awaäy?
Proputty, proputty, proputty—that's what I 'ears 'em saäy.

The *proputty, proputty, proputty* suggests unmistakably the sound of the horse's hoofs. Though one has never studied Latin, he can hardly fail to catch the hoof-beat in the following line:

Quád ru pe | dánte pu | trém soni | tú quatit | úngula | cámpum.

In Browning's *Up at a Villa* occurs the line

Bang-whang, whang goes the drum, tootle-te-tootle the fife.

And here we have a more delicate degree of onomatopœia:

I heard the ripple washing in the reeds
And the wild water lapping on the crag.

In these illustrations, the device is easily detected, for in each case there is direct imitation, or at least the sound echoes the sense. Sometimes, however, the reader merely feels that the words are appropriate, feels that the sounds are not only in harmony with each other, but in harmony with the sense.

EXERCISE 5

Here are lines to study. Point out examples of onomatopœia, and determine where it is employed most successfully. Point out lines in which the poet appears to be making melody by repetition of some letter—that is, point out examples of alliteration. Point out lines in which melody is due to the skilful

arrangement of vowel sounds. Which lines are to your ear especially musical? Which seem commonplace?

1. Tramp, tramp, tramp, the boys are marching.

2. And from its station in the hall
An ancient timepiece says to all,—
"Forever—never!
Never—forever!"

3. And seeing her so sweet and serviceable,
Geraint had longing in him evermore
To stoop and kiss the tender little thumb
That cross'd the trencher as she laid it down.

4. Claspt the gray walls with hairy-fibred arms.

5. The fair breeze blew, the white foam flew,
The furrow followed free;
We were the first that ever burst
Into that silent sea.

6. O marvelously modest maiden you!

7. When the hounds of spring are on winter's traces,
The mother of months, in meadow or plain,
Fills the shadows and windy places
With lisp of leaves and ripples of rain;
And the brown bright nightingale amorous
Is half assuaged for Itylus,
For the Thracian ships and the foreign faces,
The tongueless vigil, and all the pain.

8. At this upon the sward
She tapt her tiny silken sandal'd foot.

9. And overhead
The broad ambrosial aisles of lofty lime
Made noise of bees and breeze from end to end.

10. With lengths of yellow ringlet like a girl.

11. Now, while they spake, I saw my father's face
Grow long and broad like a rising moon,
Inflamed with wrath. He started on his feet,

Tore the king's letter, snow'd it down, and rent
The wonder of the loom thro' warp and woof
From skirt to skirt; and at the last he swore
That he would send a hundred thousand men,
And bring her in a whirlwind; then he chew'd
The thrice-turn'd cud of wrath; and cook'd his spleen,
Communing with his captains of the war.

12. And, when they list, their lean and flashy songs
Grate on their scrannel pipes of wretched straw.

13. Let lovely lilacs line Lee's lonely lane.

14. The fire less fiercely flamed from his head.

15. Here comes a laggard hanging down his head
Who seems no better than a beaten hound.

16. The ice was here, the ice was there,
The ice was all around;
It cracked and growled, and roared and howled,
Like noises in a swound!

17. I stood and seem'd to hear
As in a poplar grove when a light wind makes
A lisping of the innumerous leaf and dies,
Each hissing in his neighbor's ear; and then
A strangled titter, out of which there brake
On all sides, clamoring etiquette to death,
Unmeasured mirth; while now the two old kings
Began to wag their baldness up and down,
The fresh young captains flash'd their glittering teeth,
The huge bush-bearded barons heav'd and blew,
And slain with laughter roll'd the gilded squire.

18. The splendor falls on castle walls
And snowy summits old in story;
The long light shakes across the lakes
And the wild cataract leaps in glory.
Blow, bugles, blow, set the wild echoes flying,
Blow, bugles, answer echoes, dying, dying, dying.

19. He found an ancient dame in dim brocade.

20. Then the good King gave order to let blow
His horns for hunting on the morrow morn.

21. And by and by the people, when they meet
In twos and threes, or fuller company,
Began to scoff and jeer and babble of him.

22. The great organ almost burst his pipes,
Groaning for power, and rolling thro' the court
A long melodious thunder to the sound
Of solemn psalms and silver litanies.

23. O Swallow, Swallow, flying, flying South,
Fly to her, and fall upon her gilded eaves,
And tell her, tell her what I tell to thee.

24. Her fancy dwelling in this dusky hall

25. Row, vassals, row, for the pride of the Highlands!
Stretch to your oars, for the ever-green Pine!
O, that the rose-bud that graces yon islands
Were wreathed in a garland around him to twine!
O that some seedling gem
Worthy such noble stem
Honor'd and bless'd in their shadow might grow!
Loud should Clan-Alpine then
Ring from her deepmost glen,
"Roderigh, Vich Alpine dhu, ho! ieroe!"

26. Full fathom five thy father lies.

It may well be asked, why take the trouble to study versification and learn such technical terms as *anapæstic dimeter*, *truncated*, etc. Cannot poetry be enjoyed without study? Of course it can, in large measure. Versification, after all, concerns merely the outward form of poetry; or we may think of it as but the musical accompaniment to the poet's thought and fancy and feeling. Yet this musical accompaniment is essential to poetry, and therefore de-

serves attention. We may derive pleasure from witnessing a contest of skill and strength, a football game for example, without being familiar with the rules governing it, or able to distinguish between plays which are commonplace and others truly wonderful; but how much greater and more intelligent the pleasure which comes to one who knows the game thoroughly, sees the splendid pluck and generalship which sends the ball here and there. In the same way a painting may be mildly appreciated by one who knows little about color and composition; but there is a better, more just appreciation and pleasure which comes through patient study only. Versification is a kind of contest, as one soon discovers if he tries to write poetry. Rhythm and rhyme do not always come when bidden; or if they come, away may fly the thought to be expressed. Versification, like painting, is an art, and all art is difficult. We all enjoy seeing some one win against great odds, overcoming that which seems nearly impossible. But to appreciate any great effort, we must in some degree share it. A study of versification trains the ear. It helps one to see how really wonderful is the poet's art.

For convenience of reference, the technical terms employed in this chapter, and a few related terms, are here brought together.

Accent: The emphasis which the voice gives a syllable to show that it is of more importance than neighboring syllables.

Rhythm: The swing or movement imparted by the occurrence of stressed or accented syllables at regular intervals.

Meter: The rhythmical arrangement of words.

Verse: A line of poetry.

Foot: A group of syllables one of which is always accented; a unit of rhythm.

Iambus: A foot of two syllables the second of which receives the accent.

Trochee: A foot of two syllables the first of which receives the accent.

Anapæst: A foot of three syllables the last of which receives the accent.

Dactyl: A foot of three syllables the first of which receives the accent.

Amphibrach: A foot of three syllables the second of which receives the accent.

Monometer: A line containing one metrical foot.

Dimeter: A line containing two metrical feet.

Trimeter: A line containing three metrical feet.

Tetrameter: A line containing four metrical feet.

Pentameter: A line containing five metrical feet.

Hexameter: A line containing six metrical feet.

Heptameter: A line containing seven metrical feet.

Rhyme: Similarity of sound, usually found at the end of lines.

Stanza: A group of metrically related lines; a minor division of a poem.

Blank Verse: Unrhymed poetry, normally iambic pentameter.

Couplet: Two consecutive lines, usually rhyming.

Heroic Verse: Iambic pentameter lines rhymed in pairs.

Triplet: Three consecutive lines, usually rhyming.

Quatrain: A four line stanza.

Feminine Line: One containing an extra unaccented syllable at the end.

Truncated Line: One in which a final unaccented syllable is missing.

Alliteration: The repetition of similar sounds, usually at the beginning of a syllable.

Onomatopœia: A correspondence between sense and sound through imitation or suggestion.

Scanning: Separating a verse into its metrical feet, or reading a verse so as to show the succession of feet.

APPENDIX

APPENDIX

CORRECTING PROOF

Sooner or later nearly every one has occasion to get something printed. It may not be a book, perhaps nothing more than a pamphlet, a circular, or a plain advertisement; yet it is seldom possible to escape the printer altogether. When "copy" has been "set up" and an "impression" taken, the printer sends to the writer "proof-sheets"; for there may have been errors in the manuscript given to the compositor, and still other errors may have crept in during typesetting. Then comes proof-reading.

Every one should know how to correct proof. But to do this easily one must first learn to use certain symbols, a kind of sign-language employed by printers. Usually it takes two marks or signs to indicate a desired correction, one in the printed matter to point out where the change is to be made, and one in the broad margin always found in proof-sheets, to tell the printer what change to make. The most important of these signs are the following:

Insert at this point. That which is to be inserted is placed in the margin. If a letter, a word, or a punctuation-mark is wrong, a line is drawn through it, and the right letter, word, or punctuation-mark is placed in the margin.

Insert or substitute a period at the point indicated.

Insert an apostrophe.

Insert quotation-marks.

Insert a hyphen.

Make a space at the point indicated.

Join.

Take out. A line is drawn through whatever is to be removed.

l.c. *Change from capital to small letter.* The small letters are kept in the compositor's lower case.

cap. *Change to capital.*

ital. *Change to italics.*

rom. *Change to roman type.* In preparing copy for the printer the writer underlines once words to be put in italics, twice words to be put in small capitals, three times words to be put in large capitals.

w.f. *Wrong font.* That is, the letter through which a line is drawn is not of the proper size or style.

Defective type.

Letter upside down.

tr. *Transpose.* The words or letters which should change places are linked by an

Begin a new paragraph here. When the break occurs in a line, the dividing point is indicated by an

No ¶ *No paragraph here.*

stet. *Restore.* If the proof-reader makes a change which afterwards he finds unnecessary, he

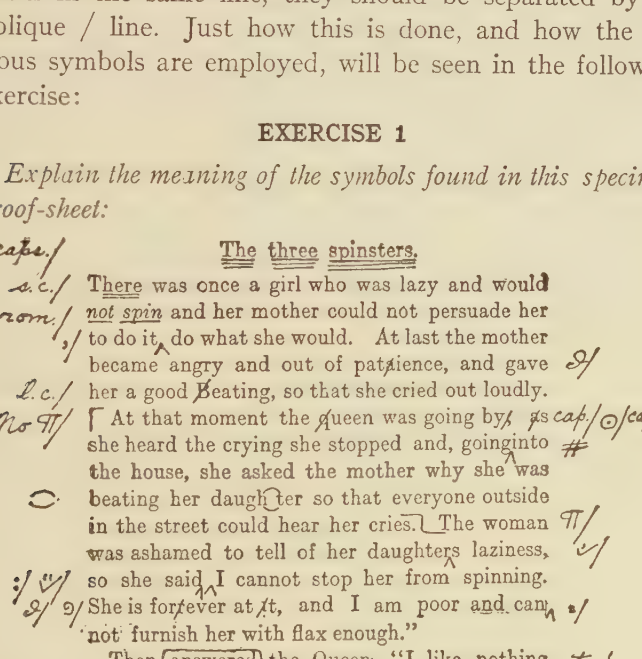
places a row of dots underneath his blunder, and writes *stet.* in the margin.

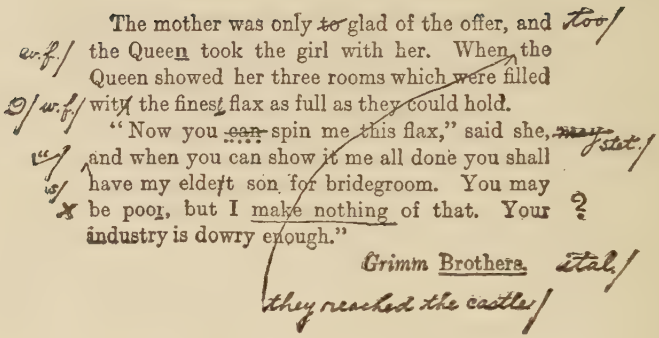
Qy. ? *Is this right?* These two symbols are used principally by the printer to call the writer's attention to something wrong which he thinks may have escaped attention.

The main thing in correcting proof is to make the printer understand what is wanted. It is better to write out corrections in full, if by so doing the desired change can be more clearly indicated. Where several corrections occur in the same line, they should be separated by an oblique / line. Just how this is done, and how the various symbols are employed, will be seen in the following exercise:

EXERCISE 1

Explain the meaning of the symbols found in this specimen proof-sheet:


The three spinsters.
There was once a girl who was lazy and would not spin and her mother could not persuade her to do it, do what she would. At last the mother became angry and out of patience, and gave her a good beating, so that she cried out loudly.
At that moment the queen was going by; as she heard the crying she stopped and, going into the house, she asked the mother why she was beating her daughter so that everyone outside in the street could hear her cries. The woman was ashamed to tell of her daughters laziness, so she said I cannot stop her from spinning. She is forever at it, and I am poor and can not furnish her with flax enough."
Then answered the Queen, "I like nothing better, the sound of the spinning wheel; let me take your daughter with me to castle I have plenty of flax, she shall spin there to her heart's content."


The mother was only ~~to~~ glad of the offer, and too
the Queen took the girl with her. When the
Queen showed her three rooms which were filled
with the finest flax as full as they could hold.
"Now you ~~can~~ spin me this flax," said she,
and when you can show it me all done you shall
have my eldest son for bridegroom. You may
be poor, but I make nothing of that. Your
industry is dowry enough."
Grimm Brothers.
they reached the castle

EXERCISE 2

Point out the errors in the following mutilated extract from Irving's Rip Van Winkle, and explain to the class what symbols you would use in telling the printer to correct these errors.

Poor rip was atlast reduced almost to despair; and his only alternative, to escape the labor of the farm and the clamor of his wife, was to take in hand his gun and stroll away into the woods.

Here he would sometimes seat himself at the foot of a tree, and share the contents of his wallet with Wolfe, with whom he sympathized as a fellow-sufferer in persecution.

"Poor Wolf," he would say thy mistress leads thee a dogs life of it. But never mind my lad, whilst I live live thou shalst never want a friend to stand by thee!"

Wolf would wag his tail, look wistfully in his master's face; And if dogs ca nfeel pity, I verily beleave he reciprocated the sentiment with all his heart.

EXERCISE 3

The following anecdote is taken from *The Youth's Companion*. But many changes have been made. Here and there a word has been misspelled or omitted. Punctuation-marks have been removed or otherwise tampered with. The conversation has been printed solidly; that is, each remark no longer appears as a separate paragraph. In the original,

the word *Tribune* is, very properly, printed in italics; here it is in roman.

How would you indicate by means of printer's symbols the changes that should be made to restore this anecdote to its original form? How would you indicate that at its head should stand in large capitals the title He paid his debt promptly?

A train was just starting to leave suburban station says the New York Tribune when an olderly man rushed acrost the platform and jumped on one of slowly moving cars the rear end brakeman who was standing by reached up just as the man got abroad grabbed his coat tails and pulled him off there he said sternly I have saved your life! don't ever try to board a train that way again Thank you said the old man calmly thank you for your thoughtful kindness it is three hours till the next trane isent it three hours and a quarter said the breakman. But it is better to wait that length of time then be killed. The long train, mean while had been slowly gliding by slowly gathering Spead. Finaly the last car appeared. This was the brakeman's car the one which he had been waiting and with the easy grace borne of long practice he started to step magestcly on it. But the old gentleman siezed him by the coat and with a strong jerk pulled him back and held him until it was too. One good turn deserves another said the old gentleman with a smile. you saved my life I have saved yours now we arequits.

EXERCISE 4

Copy as carelessly as you please any ten-line anecdote from The Youth's Companion or some other periodical, then indicate by means of printer's symbols what corrections should be made to restore it to its original form.

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